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From the Gallery of
P. JACKSON HIGGS

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ANDERSON GALLERIES · INC
30 East Fifty-Seventh Street · New York
1932

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[2]

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Order of Sale

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First Session

Wednesday, December 7, 1932, at 8:15 p.m.

Catalogue Numbers 1 to 62 Inclusive

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

1. *STUDY FOR A CEILING*

Group depicting Salome receiving the head of John the Baptist on a charger, with solders and hovering angels.

Sanguine: Height, 10¼ *inches; length,* 17¾ *inches*

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

2. *STUDY FOR A CEILING*

Depicting groups of allegorical gods and goddesses supported upon clouds, and centring the figures of Juno and Jupiter holding a crown.

India wash drawing: Height, 16¾ *inches; width,* 13½ *inches*

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

3. *STUDY FOR A CEILING*

Swirling composition of a poet standing upon clouds and surrounded by figures of nymphs and winged putti, paying homage to a goddess above him.

India wash drawing: Height, 15¼ *inches; width,* 9½ *inches*

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

4. *STUDY FOR A CEILING*

Groups of goddesses, nymphs, and putti in a circular composition surround a vision of Christ carrying his Cross, accompanied by the Virgin and God the Father.

India wash drawing: Diameter, 18 *inches*

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

5. *STUDY FOR A CEILING*

Depicting four groups of gods, poets, and nymphs supported upon clouds, in a circular composition.

Sepia and india wash: Diameter, 12½ *inches*

12 12

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

6. *STUDY FOR A CEILING*

Graceful composition of groups of allegorical gods and goddesses with putti, surrounding the central figures of Juno and Jupiter, the latter holding a crown, seated upon clouds.

30

India wash drawing: Height, 15½ *inches; length,* 23½ *inches*

FRANCESCO GUARDI

VENETIAN: 1712-1793

7. *VENICE: FOUR SKETCHES*

Depicting three canal scenes with churches and a view of an open square, peopled with colorful figures strolling, gondolas, and fishing boats. Two frames, each enclosing two pictures.

160-

Panels: Height of each, 3½ *inches; length,* 4½ *inches*

ROELANDT SAVERY

FLEMISH: 1576-1639

8. *THE BOAR HUNT*

Amid tree trunks and tangled undergrowth are two hunters with spears and two dogs attacking a boar who appears in the centre, before a patch of blue sky, ferociously displaying his fangs.

Signed at lower centre, SAVERY

110-

Panel: Height, 5¼ *inches; length,* 7¼ *inches*

JAKOB OCHTERVELT

DUTCH: 1635-1700

9. *MOTHER AND CHILD*

In the centre of an interior lighted from the left, and before a table draped with a red rug, is a young woman in gray and apricot satin robe, seated beside the cradle of a sleeping child; at right are steps leading to a chamber with a scarlet bedstead and a chair.

80-

Height, 19¼ *inches; width,* 15¼ *inches*

ALFRED EDOUARD CHALON, R.A.

BRITISH: 1781-1860

10. *MISS WEST*

260-

Head-and-shoulders portrait, before a brilliant blue background, of a young lady with her head turned gracefully to the left and crowned with brown ringlets catching the light; below her bare neck and shoulders is the neckline of an ivory gown.

Height, 19 *inches; width,* 16 *inches*

"This attractive head, painted in the Lawrence manner in the 30's of the 19th Century, is a very good example of this accomplished Victorian artist who had a vogue in his day which rivalled that of Romney half a century previously. A full catalogue of his works would extend to great length and include all the ladies of rank and fashion of his time, headed with that of Queen Victoria shortly after her accession." From a note by W. Roberts, dated London, October 4, 1927, which will be given to the purchaser.

EMIL CARLSEN, N.A.

AMERICAN: 1853-1932

11. *BALDHEAD CLIFF*

90-

Before the towering face of a jagged cliff at left is a tranquil sea rolling into the foreground, with small breakers upon its surface; clear blue sky.

Signed at lower left, EMIL CARLSEN

Panel: Height, 14 *inches; length,* 16 *inches*

From William Macbeth, New York

ELISEE MACLET

FRENCH: 1881-

ELISEE MACLET was born in 1881 in Lihon, France, where he began his career as a flower gardener on an estate; he came to Paris in 1906 and worked with Maurice Utrillo, without, however, becoming his pupil. Royal Cortissoz says of him: "He makes a strong appeal with qualities immediately suggesting a fusion of French impressionism and later manifestations made known by such men as Cézanne and Utrillo. His medium is chiefly landscape, his foremost gift in its interpretation a rich and powerful sense of color." The influence of Van Gogh is obviously a dominating factor in the painter's technique. This group of ten pictures was painted, for the most part, in Southern France and along the Riviera.

12. *CAP BRUN: GLYCINES ET CYPRES*

A path bordered by stone walls and a gate on the right leads away from the foreground towards a green picket gate with red pillars; beyond is a house visible between tall cypresses and fruit trees in flower, lighted by the brilliant sun, beneath a blue sky.

90

Signed at lower left, MACLET

Canvas on board: Height, 21¾ *inches; width,* 15 *inches*

13. *VALLEE DU PAILLON*

A rolling pasture in the foreground ascends to steep mountains and a distant jagged peak; behind a row of apple trees in the middle distance are glimpses of brightly colored red-roofed houses.

50-

Signed at lower left, MACLET

Height, 28½ *inches; width,* 21½ *inches*

14. *VUE D'HYERES ET MONTAGNES*

View of the rolling country of the Midi with a road winding from the right into the background towards the mountains; in the foreground is a tall straight cypress and tropical tree half-concealing a yellow red-roofed house.

65-

Signed at lower left, MACLET

Height, 21 *inches; length,* 28¾ *inches*

[NUMBER 15]

15. *PLACE DE L'EGLISE ET LES MURIERS*

Beyond a broad road descending gently into the foreground is the wall and bell tower of an old stucco church, its façade towards the brightly colored houses at right; a peasant is walking along on the road, near a well pump.

115-

Signed at left, MACLET

Height, 28½ *inches; width,* 21¼ *inches*

[See illustration]

[ELISEE MACLET—*concluded*]

16. *HYERES: VIEILLE PORTE*
A narrow irregular street descends through a white arch away from the observer, between the colorful low buildings of a small village; at left is an elevated pavement with an iron railing, leading through a smaller archway.
Signed at lower left, MACLET
Height, 28½ *inches; width,* 21¼ *inches*

45

17. *CAMPAGNE AVEC OLIVIERS*
A driveway leads from the foreground past boxed flower beds and olive trees towards a simple house with blue shutters and red tile roof contrasted against the brilliant blue sky.
Signed at lower left, MACLET
Height, 19¾ *inches; length,* 25½ *inches*

40

18. *VILLEFRANCHE: L'EGLISE ET LES MONTAGNES*
View of the hillside village amid tropical trees, centred with the yellow tower of a church silhouetted against the steep slope, and a square with palms in the near foreground.
Signed at lower left, MACLET
Height, 25½ *inches; width,* 19½ *inches*

60-

50- 19. *VUE D'UNE VILLE ET MONTAGNES*
View of the red-roofed buildings of a village nestled before a cultivated green hillside rising to a rocky summit beyond, beneath a blue sky.
Signed at lower right, MACLET
Height, 21½ *inches; length,* 28¾ *inches*

20. *VILLEFRANCHE: VUE DES OLIVIERS*

View of the hooked promontory and brilliantly colored buildings along the shore of the Mediterranean, seen from a bank in the foreground, under a summer sky.

Signed at lower right, MACLET

Height, 19½ *inches; length,* 25½ *inches*

21. *LA CORNICHE DU CAP MARTIN, PRES DE ROQUEBRUNE*

Beyond the wall of the motor road in the foreground, and through a screen of tropical trees, is seen a curve of the *Côte d'azur* cliffs descending abruptly to the blue Mediterranean, under the cloudless heavens.

Signed at lower left, MACLET

Height, 21¼ *inches; length,* 28¾ *inches*

CATHERINE READ

SCOTTISH: 1723-*c.* 1786

22. *ANN DE CRESPIGNY*

Within an oval, before a sky blue background, is the bust-length figure, in *décolleté* white robe, of a young lady facing half-left, her delicate features framed by pearl drop earrings, her dark brown hair ornamented with pearls and a white muslin cap.

Pastel: Height, 24 *inches; width,* 18 *inches*

Painted about 1748

Collection of Sir Claude de Crespigny, Champion Lodge, Malden, Essex

Collection of Ernest Renton, Esq.

Collection of Emile Gross

Collection of Xavier Haas

Exposition des Maîtres Anglais [as by Samuel Cotes], Paris, 1919-20

PATRICK NASMYTH

SCOTTISH: 1787-1831

23. *SUMMER*

Beyond the stream in the foreground is a pasture, with animals grazing and the scattered thatch-roofed buildings and hayrick of a farm, half-ridden by the dense foliage of trees and bushes; a man is walking over the grass towards the pasture.

310-

Signed at lower left, PTK NASMYTH

Height, 20½ *inches; length,* 28 *inches*

FRANS HEEREMANSZ

DUTCH: *fl.* 1670-1690

24. *RIVER SCENE*

Into the foreground from the right flows the calm river, on which are boats filled with people; on the farther bank, colorful crowds strolling up and down across a bridge in the centre and before the thatch-roofed houses of a village with a church, seen beneath a blue sky with cumulus clouds.

250

Signed on fence in right foreground, F MANS, and dated 1688

Height, 31¼ *inches; width,* 26¼ *inches*

Wadsworth Atheneum and Morgan Memorial Exhibition, Hartford, Conn., 1931

ADRIAEN VAN OSTADE

DUTCH: 1610-1685

25. *THE HURDY-GURDY PLAYER*

Waist-length figure to the right, the head turned towards the observer, of a jolly man with the red nose of a tippler, looking up sleepily from under a dark feathered cap perched rakishly on the side of his head; he wears a greenish brown dress with knapsack, and is playing a hurdy-gurdy.

170-

Panel: Height, 10½ *inches; width,* 8½ *inches*

Collection of E. A. Leatham, Esq.

National Exhibition, Leeds (as by Isaak Van Ostade), 1868

"An authentic and characteristic work by *Adriaen Van Ostade*". Corn. Hofstede de Groot in a certificate dated The Hague, June, 1927, which will be given to the purchaser.

[NUMBER 26]

HANS BROSAMER

GERMAN: *c.* 1485-1552

26. *KATHARINA MERIAN*

Half-length portrait, glancing towards the left, of a woman, her ringed hands folded at her waist, wearing a broad black hat trimmed with gold, and a black robe with a stiff high white collar over which hangs a heavy gold chain; olive green background.

725. Inscribed on back (under cradling): KATHARINA MERIAN AET. 38.
H B 1524

Cradled panel: Height, 18½ *inches; width,* 13 *inches*

Collection of H.S.H. the Prince of Hohenzollern-Sigmaringen, Sigmaringen

Exhibited at the Staedel Museum, Frankfurt-am-Main, 1926

[See illustration]

[NUMBER 27]

CHRISTOPH AMBERGER

GERMAN: 1490-1562/3

27. *PORTRAIT OF A MAN*

Aristocratic bust portrait, facing the observer, of a bearded man with serious mien and sensitive features, wearing a black velvet cap and jacket with white neck ruffle and black coat; before a rich blue background.

1000-

Dated at upper left 1536, and inscribed at upper right AEAT 34

Cradled panel: Height, 17½ *inches; width,* 12½ *inches*

Painted in 1536

"A genuine, skilful, and very sympathetic work by Christoph Amberger, in excellent condition." From a certificate [translation] by Dr. W. Bode, dated Berlin, Oct. 25, 1927, which will be given to the purchaser.

[See illustration]

PEDRO CAMPANA [PIETER DE KEMPENEER]

SPANISH: 1503-1580

28. *PORTRAIT OF A NOBLE LADY IN NUN'S DRESS*
Head of a delicately complexioned young woman with straight nose and intelligent brown eyes under finely arched brows, swathed in a rippling white hooded robe, before a dark brown background.
1250 *Cradled panel: Height,* 13¾ *inches; width,* 10½ *inches*
Collection Principe de Torremuzza, Palermo

JOOS VAN CLEVE

FLEMISH: *c.* 1490-1554

29. *PORTRAIT OF A YOUNG MAN*
Half-length, looking at the observer, with head turned slightly to left, of a fair-haired young man with full lips and small moustache; he wears a round black cap and brown jacket showing white at the neck, with a black cloak which he clasps with both hands; green background.
850 *Cradled panel: Height,* 18½ *inches; width,* 13½ *inches*

CRISTOFANI BUONAMICO (CALLED BUFFALMACCO)

FLORENTINE: 1262-1351

30. *MADONNA AND CHILD WITH ST. ANTHONY AND ST. PAUL*
Upon a gold background with *bulino* halos is the Virgin in red robe and black hooded cloak, holding the Child dressed in a golden brown jacket, with a bird in his right hand; below them, flanking a vase of flowers, are the figures of St. Paul in mauve and scarlet and St. Anthony in monk's habit with his pig. Carved frame.
325 *Arched panel: Height,* 28½ *inches; width,* 16¾ *inches*

FRANÇOIS CLOUET THE YOUNGER

FRENCH: 1512-1572

31. *AGNES SOREL, AS LAURA*

Bust-length portrait to half-right of a young lady in yellow square-cut *décolleté* robe of checkered brocade edged with black and white, and with a two-strand black necklace about her throat; the dainty oval of her face framed with wavy auburn hair and a cream-colored cap embroidered in gold.

1050-

Cradled panel: Height, 11 *inches; width,* 7½ *inches*

"The picture . . . is in my opinion the work of the French School of the 16th Century. . . . Its high quality permits ascription to the principal master of that school, François Clouet the Younger. The lady represented is most likely 'La Belle Agnes' who is known from the Album d'Aix and the Album Medicis. It is known that she was portrayed in the pose of Petrarch's 'Laura' as 'Beauté Modeste'. The preservation of the painting is irreproachable." From a certificate by Dr. Hans Hildebrandt, dated Berlin, October 16, 1929, which will be given to the purchaser.

[See illustration]

[Number 31]

MARTINO SPANZOTTI (?)

PIEDMONTESE: *fl.* 1480-1524

32. *ST. LAWRENCE*

1100-

Standing, almost full-length, figure of the saint, robed in a green Gothic velvet vestment trimmed with red and gold brocade, and with inscribed gold halo and wide gold collar; his head with its straight brown hair and serene face is bent over an open book which he holds in his left hand, and in his right is his gridiron; black background. Carved frame.

Cradled panel: Height, 36¼ inches; width, 16½ inches

Dr. Georg Gronau writes: "The painting . . . is wonderful in color and composition, of high artistic value, and belongs in my opinion to the Piedmontese School; it is probably by Gandolfino or Spanzotti." The rare master Martino Spanzotti, the teacher of Il Sodoma, is known only by a few works in Turin, including the *Madonna and Child* in the Pinacoteca. He is now recognized by Mr. Cust and others as one of the most important members of the Piedmontese *quattrocento.*

[See illustration]

[Number 32]

GENTILE BELLINI

VENETIAN: 1421-1507

33. *PORTRAIT OF A BYZANTINE EMPEROR*

Head-and-shoulders portrait in profile to the left of a man with silky dark brown beard and moustache, and wavy hair falling over his golden cloak; he wears a large gondola hat with upturned red brim and melon-shaped golden yellow crown. Olive green background.

Panel: Height, 9 inches; width, 7 inches

Painted about 1480

From Thomas Agnew and Son, London

1500-

Exhibition of Important Paintings of Old and Modern Masters, American Art Association-Anderson Galleries, New York, 1931

Described by Carlyle Burrows in *Apollo,* May, 1931

"A genuine and authentic work by Gentile Bellini . . . It has so many points of similarity, especially, with the portrait of a Sultan in the National Gallery in London that there is no doubt that the two paintings are by the same master. The state of preservation of the painting is very satisfactory." From a MS. letter [translation] by Dr. Gustav Gronau, dated San Domenico di Fiesole, Nov. 30, 1928. "The portrait of a Greek Emperor depicting a bearded man in profile, in the costume and wearing the imperial hat of the Paleologues, is in my opinion, following that of Dr. Gronau, an original and characteristic work of Gentile Bellini. It may be dated without question within the years 1479 and 1480, during the time Gentile visited Constantinople at the invitation of the Sultan. Especial interest attaches to he present work for that reason, since there are but a few relics extant of Gentile's visit to Byzantium. In this portrait of the Paleologue Emperor one sees most definitely the influence of the contemporaneous Persian miniature-painters." From a certificate by Dr. Alfred M. Frankfurter, dated March 10, 1931, which will be given to the purchaser.

[See illustration]

[Number 33]

ANGELO DI COSIMO ALLORI (Called BRONZINO)

Italian: 1502-1572

34. *BIANCO CAPELLO DE' MEDICI*

Waist-length figure, gazing at the observer, of a young lady wearing a golden-brown dress embroidered in green, red, and silver and with white slashed sleeves and ruff, one ringed hand visible at her waist; grayish background.

1450-

Height, 26½ *inches; width,* 21½ *inches*

Bianco Capello (d. 1587), wife of the Grand Duke Francesco de' Medici, was a member of a noble Venetian family. She had eloped with a young Florentine, Pietro Buonaventuri, by whom she had been badly treated; a romantic story relates that the Grand Duke saw her washing garments at the riverside and, struck by her beauty, brought her and her husband to court, where shortly afterwards he was killed in a duel.

Collection of King Wilhelm II of Wurttemberg

[See illustration]

FRANCESCO RAIBOLINI (Called IL FRANCIA)

Bolognese: 1450-1517

4vs-35. *THE ENTOMBMENT*

Before a distant landscape of turreted castles and mountains, with the entrance to the rock sepulchre at left, is the figure of the dead Savior resting upon a slab of rock and supported by St. John, who kneels at the left in green and red robes; the Madonna in blue cloak bends over Him, and at right against an arch is the mourning St. Mary Magdalene, robed as a nun.

Panel: Height, 8 *inches; width,* 6 *inches*

"The little picture . . . is according to my opinion a very fine work by Francesco Francia—perfect in composition and brilliant in color." From a MS. certificate by Osvald Sirén, dated Feb. 17, 1924, which will be given to the purchaser.

[Number 34]

PIER FRANCESCO FIORENTINO

FLORENTINE: *fl.* 1474-1500

36. *MADONNA AND CHILD WITH ANGELS*

The Madonna in gold-edged black cloak and rose red gown with a mauve wimple is holding at her right the infant Christ, Who is seated upon a cushion, half-clothed in a white figured dress; two angels stand on either side behind them in rose red capes. A rose hedge is silhouetted in the background against the blue sky.

1/350-

Cradled panel: Height, 23 *inches; width,* 16½ *inches*

Carnegie Institute Exhibition, Pittsburgh, 1930

"The Madonna with child and two angels . . . is in my opinion a very charming example of Florentine quattrocento. The composition and the type of the faces, especially the peculiar form of the eyes and the upper part of the noses and eyebrows, suggest the attribution of this picture to the early style of Pier Francesco Fiorentino. The state of preservation is perfect. Few pictures of this period are so well preserved." From a letter by Dr. George Martin Richter, dated London, June 6, 1929, which will be given to the purchaser.

[See illustration]

[Number 36]

PIERO DI LORENZO (Called PIERO DI COSIMO)

Florentine: 1462-1521

37. *MADONNA AND CHILD*

Three-quarter-length figure of the Madonna standing before a gray wall, between two casement windows opening to distant rocky landscapes; she wears a rose crimson robe with over-garment of dark bluish green and an olive green mantle, a transparent veil over her head, and holds the nude Infant on her right arm, supporting His feet with the fingers of her left hand.

Tondo: Diameter, 33½ *inches*

575

Collection of the Marquis Panciatichi

Collection Suzzifanti-Forteguerri, Pistoia

Collection of Edward R. Bacon, New York, and Netherdale House, Turiffe, Aberdeenshire

Described and illustrated in *Memorial Catalogue of Paintings by Old and Modern Masters, Collected by Edward R. Bacon,* New York, 1911, No. 274

"An authentic work by Piero di Cosimo, probably from a fairly advanced period in the master's evolution. It is closely related in style to such important works of Piero as the 'Death of Procris' in the National Gallery in London and 'Mars, Venus and Amor' in the Berlin Museum. Particularly characteristic of Piero is the hand of the Madonna, which is exactly like the hand of Venus in the above mentioned picture, and the treatment of the mantle folds over the Madonna's arm. Of great significance is also the very soft and sensitive modelling of the Virgin's face and the sturdy bambino, a pictorial treatment which still, although the picture has been transferred from wood to canvas, is remarkably fine and telling. The landscape with the lightly sketched trees at both sides of the figure has retained its original characteristic charm." From a MS. certificate from Osvald Sirén, dated April, 1926, which will be given to the purchaser.

[See illustration]

[Number 37]

GIOVANNI ANTONIO DEI BAZZI (Called IL SODOMA)

Sienese: 1477-1549

38. *MADONNA AND CHILD WITH ST. JOHN AND ST. CATHERINE*

Seated three-quarter-length figure of the Virgin in a rose dress with an over-garment of olive green and a hooded cloak of bluish green, supporting the nude Child, Who stands upon her knee; at left is the infant St. John in a red mantle and bearing a banner inscribed ECCE AGNUS, and at right is St. Catherine in white nun's garb. Antique carved frame.

400-

Tondo: Diameter, 29 inches

"An authentic and typical work by *Giovanni Bazzi called Sodoma.* It might interest you that the composition of the Mother and Child but with other saints was afterwards used by Domenico Beccafumi in his Tondo in S. Maria Maggiore in Rome (reproduced in 'Bolletino D'Arte', 1913, p. 326)." From a letter by Dr. Walter Heil, of the Detroit Institute of Arts, dated June 21, 1929, which will be given to the purchaser. The attribution is confirmed by Dr. Hermann Voss, of the Kaiser Friedrich Museum.

[See illustration]

[Number 38]

DOMENICO GHIRLANDAIO [Follower of]
simil. SEBASTIANO MAINARDI
Florentine: XV Century

39. *MADONNA AND CHILD WITH SAINTS*

Enthroned before a distant landscape is the Madonna in red robe and blue hooded cloak, with the Child upon her knee, holding a pomegranate; at left is a martyr bishop, with rose and blue cloak and crozier, and at right St. Justina in saffron cloak and bluish green dress. Inscribed on steps: AVE GRATIA PLENA A.S.M.CCCCCVII

400-

Cradled panel: Height, 63½ inches; width, 61 inches

Painted in 1507

Collection of the Countess of Casa Cortez

A painting in the earlier tradition, close to Domenico Ghirlandaio and bearing a close resemblance, as regards the figure of the Madonna, to the *Madonna in Glory with Saints* in the Pinakothek at Munich, which was unfinished when Domenico Ghirlandaio died, and was completed by his *bottega.* Umbrian influences can also be discerned in the structure of the composition.

[See illustration]

JAN VAN HEMESSEN
Flemish: 1504-1566

40. *MADONNA AND CHILD IN LANDSCAPE*

In the foreground of a meadow sits the Virgin in white kerchief, green dress, and voluminous crimson mantle, her left hand giving her right breast to the nude Child sitting in her lap, while her right hand supports His feet; background of mountain landscape beneath a cloudy sky with a city visible at the right, and at the left a jagged rock.

125-

Cradled panel: Height, 32¾ inches; width, 24½ inches

"The painting representing Maria with the Child is an interesting and characteristic work by Jan Sanders Van Hemessen, akin to the 'Holy Family' in the Old Pinakothek in Munich and the 'Story of Tobias' in the Louvre in Paris." From a MS. certificate by Dr. Gustav Glück, Director of the Vienna State Museum, dated Vienna, January 26, 1922, which will be given to the purchaser.

[Number 39]

VITTORE BELLINIANO

VENETIAN: *c.* 1450-1529

41. *PORTRAIT OF A VENETIAN NOBLEMAN*

Head-and-shoulders portrait to half-left, and looking at the observer, of a man with reddish brown hair and full brown beard, wearing a soft black hat and black coat with fur collar, with white shirt and gold chain visible at the neck; before a gray background.

650- Signed at upper right, VICTOR BELLINIANVS MDXXI

Height, 21½ *inches; width,* 19 *inches*

Painted in 1521

Compare the portrait of an unknown gentleman by Sebastiano del Piombo in the Uffizi Gallery, Florence, perhaps a portrait of the same individual painted a few years earlier. "By Vittore di Matteo called Belliniano, a good pupil of Giovanni Bellini influenced by Titian."—Prof. Lionello Venturi.

[See illustration]

JACOPO BASSANO

VENETIAN: 1510-1592

42. *PORTRAIT OF A VENETIAN SENATOR*

Vigorous bust-length facing slightly to the right of a man with gray hair, beard, and moustache and strong regular features; wearing a black coat with narrow edging of fur. Dark gray background.

295- *Height,* 18¼ *inches; width,* 15 *inches*

Collection of Sir A. W. Franks of the British Museum, London

THOMAS DE KEYSER

DUTCH: 1596-1667

43. *PORTRAIT OF A GENTLEMAN*

Head-and-shoulders portrait of a ruddy-complexioned young nobleman with firm features, fair moustache, and blue eyes looking directly at the observer; his face framed by long wavy brown hair and a stiff white collar overlaying his black jacket; gray-green background.

225- *Circular panel: Diameter,* 12¾ *inches*

[Number 41]

THOMAS HUDSON

BRITISH: 1701-1779

44. *MISS DRAKE*

Half-length figure facing the observer, her head inclined slightly to the left, of a young lady in *décolleté* white satin gown and a blue velvet mantle loosely draped about her shoulders; her brown curls are decorated with pearls which descend in a strand to a jeweled ornament fastened to the corsage; dark gray background.

200-

Height, 30 *inches; width,* 25 *inches*

Purchased from the descendants of the sitter

"This is an excellent example of the work of Sir Joshua Reynolds' master and fellow Devonian, Thomas Hudson, and one in which the tradition of both Lely and Kneller may be seen. Hudson is here seen breaking away from the somewhat stereotyped conventionalities of his predecessors in giving life and actuality to his sitter. . . ." From a certificate by W. Roberts dated London, March 21, 1927, which will be given to the purchaser.

SIR GODFREY KNELLER

BRITISH: 1646-1723

45. *SELF-PORTRAIT*

Bust-length to half-left, as a young man with a wavy brown periwig; he wears a mauve coat with gold and red trimming, lace jabot, and a blue mantle swung over his left shoulder; shaded brown background.

200-

Oval: Height, 27¼ *inches; width,* 23¼ *inches*

JEAN BAPTISTE SIMEON CHARDIN

FRENCH: 1699-1779

46. *STILL LIFE*

Depicting a table top partly covered with a white cloth, upon which is an arrangement of a brown jug and white teacup and saucer with a broken brioche and a pewter spoon; brownish tones before a dark background, highlighted from the left.

175.

Signed at lower left, CHARDIN, and dated 1750

Height, 15¼ *inches; length,* 18¼ *inches*

SIR MARTIN ARCHER SHEE, P.R.A.

BRITISH: 1769-1850

47. *COLONEL SKINNER*

Half-length figure, turned slightly to right and looking to the observer, of a man with brown wavy hair and resolute gray eyes, wearing a scarlet uniform coat with yellow lapels and gold epaulettes, and a white jabot with black necktie; dark background.

375-

Height, 30 *inches; width,* 25 *inches*

With a MS. certificate by W. Roberts, dated London, Sept. 23, 1928, which will be given to the purchaser.

NICOLAES MAES

DUTCH: 1632-1693

48. *PORTRAIT OF A GENTLEMAN*

Dignified three-quarter-length figure to half-right, looking at the observer, of a nobleman with strong features and high coloring, his long wavy brown hair falling onto his stiff white collar and black robes; he holds a pair of brown gloves in his right hand, and is seated in a large armchair before stone columns, with a brown drapery overhead.

550-

Signed at lower left, N MAES

Height, 45½ *inches; width,* 37½ *inches*

Painted about 1667

Collection of Asher Wertheimer, Esq., London

Collection of Edward R. Bacon, New York City, and Netherdale House, Turriff, Aberdeenshire

Described in *Memorial Catalogue of Paintings by Old and Modern Masters Collected by R. Bacon,* 1919, No. 149

Exhibited at the Carnegie Institute, Pittsburgh, 1930

The companion portrait of a lady by Maes is owned by the Museum of Fine Arts, Boston, and is illustrated in W. R. Valentiner, *Nicolaes Maes,* 1924, pl. 67.

GEORGE ROMNEY

BRITISH: 1734-1802

49. *CAPTAIN WILLIAM GREER*

Waist-length figure to half-left of a florid-complexioned man with powdered and curled hair, and brown eyes looking at the observer; wearing the dark blue uniform of a naval captain with gold braid and buttons, and a white jabot; shaded brown background.

3200-

Height, 30 *inches; width,* 24 *inches*

Captain William Greer of Keyhaven, Hants; married Miss D'Oyly; commanded a 28-gun frigate, the *Belvedere,* carrying letters of marque.

Painted in 1787 (March 5, 13, Apr. 22, 26, 29, and May 6)

Collection of General Sir Charles D'Oyly, Newlands, Blandford

Exhibition of Eighteenth Century Portraits, Art Gallery of Toronto, 1932

Recorded in H. Ward and W. Roberts, *Romney,* 1904, Vol. II, p. 65

[See illustration]

[Number 49]

GILBERT STUART

AMERICAN: 1755-1828

50. *GEORGE WASHINGTON*

Bust-length portrait to half-left and looking to the observer, with powdered hair tied with a black ribbon, and wearing black coat and white lace jabot; shaded brown background.

Height, 28 *inches; width,* 23½ *inches*

Collection of Dr. Alfred Stille (1813-1900), Philadelphia

Collection of Mrs. Lina Ferree Brinton, Philadelphia, his great-granddaughter

0500-

Purchased directly from Mrs. Brinton

George Washington Bicentennial Educational Exhibition, New York, 1932

Described in Mantle Fielding, *Gilbert Stuart's Portraits of George Washington,* 1923, No. 93

Described in Lawrence Park, *Gilbert Stuart,* 1926, No. 90

Described in John Hill Morgan and Mantle Fielding, *Life Portraits of George Washington,* p. 304, No. 93

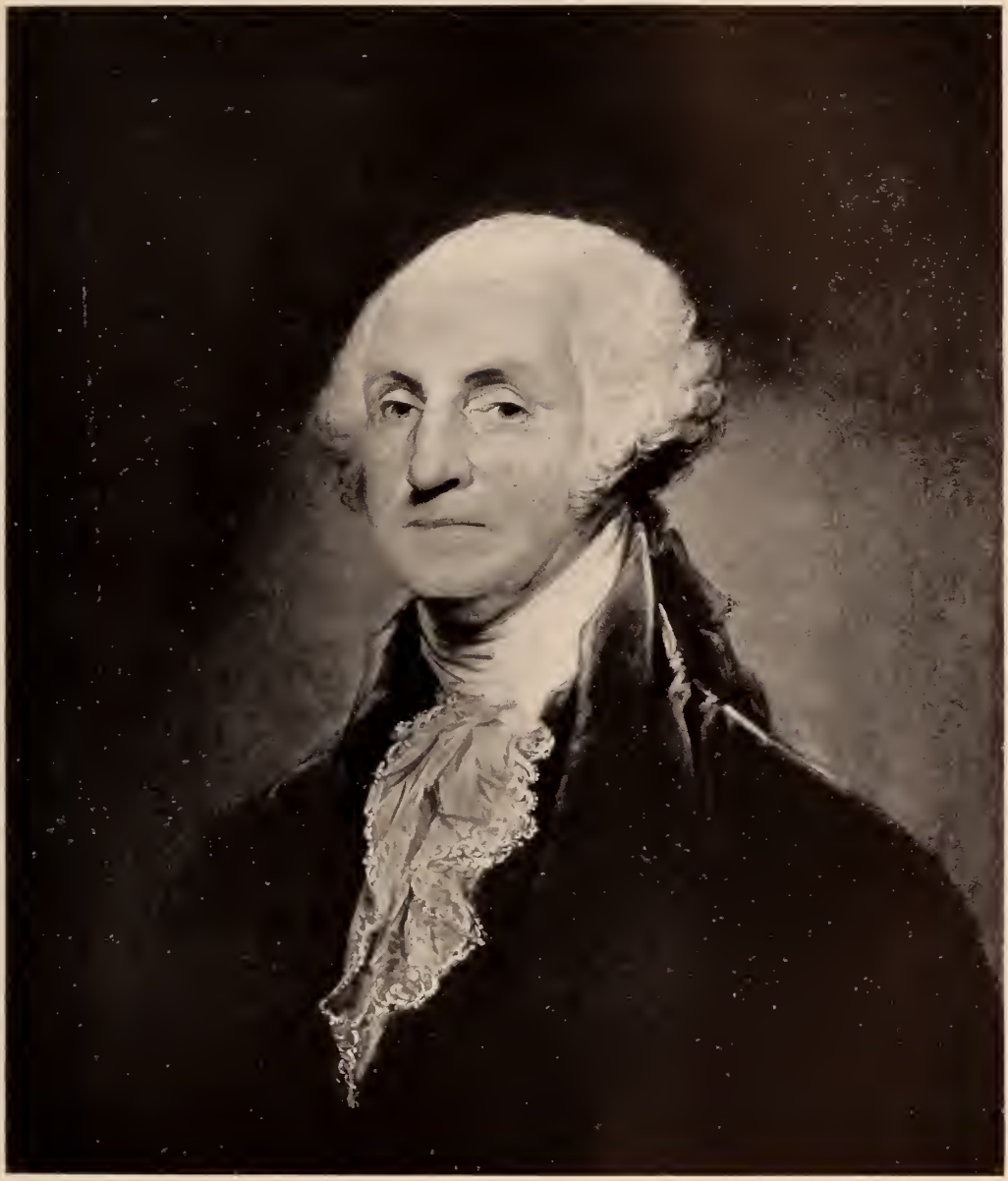
Described and illustrated in Gustavus A. Eisen, *Portraits of Washington,* 1932, Vol. I, p. 153, plate LXI

This portrait belongs to a sub-series of the "Athenaeum" type, named after the famous head in the Boston Museum of Fine Arts, but has marked differences from the more familiar portrait, which have given rise to the conclusion that Stuart saw Washington again after the painting of the earlier picture, in the flesh; and that he recorded in this portrait his feeling of the fading life of the great statesman, whose frame has shrunk and whose features have taken on the pallor and transparency of age, following the political turmoils of 1796/7, the period of the "Athenaeum" picture. The well known expert, Mr. Albert Rosenthal, in a MS. letter dated Philadelphia, August 18, 1930, considered it to have been painted from life and declared that "it was unquestionably by Gilbert Stuart but of a type unlike any other Stuart Washington I had ever seen. I called Mr. Mantle Fielding's attention to it, who was then occupied in developing his Washington (Stuart) List for publication. He unhesitatingly included it in his list and inserted it in his book. I could only conclude that it was a life portrait and not a replica of anything. There is no mistaking the technique, color and drawing.

"It did not require the process of elimination necessary in some doubtful portraits. It declared itself a portrait by Gilbert Stuart and no other artist of the period could have painted this Washington. It is unique in character among the Stuart Washington portraits."

An analysis of the relationship to the Athenaeum portrait, set forth in detail, may be found in Gustavus A. Eisen, op. cit., p. 153.

[See illustration]



[Number 50]

GILBERT STUART

AMERICAN: 1755-1828

51. *BENJAMIN WEST, P.R.A.*

Waist-length figure looking to half-left and seated on a rose red sofa before a brown drapery; wearing a powdered wig, a light green coat and greenish vest with white jabot, his right arm resting on a table at the right and holding in his left hand a palette and brushes.

Height, 30 inches; width, 25 inches

Painted in London about 1780

2/00-

Described and illustrated in the *Burlington Magazine,* Vol. LI, Dec., 1927, No. 14

In a certificate signed by the experts Messrs. Theodore Bolton and William Sawitzky, dated New York City, May 28, 1927, appear the following data concerning this interesting early portrait: "We agree in the opinion that it is a genuine, characteristic and fine work of Gilbert Stuart (1755-1828), painted during his stay in London and most likely between 1778 and 1782.

"In composition and color it comes nearest to the Stuart portrait of Benjamin West which is now in the National Gallery, London, with the interesting variation that this newly discovered portrait shows Benjamin West holding in his left hand a palette and six brushes, instead of a sheet of paper, as the London picture.

"In point of chronology, we are inclined to believe that of the four so far known portraits of West by Stuart, the one here under discussion is in all probability the first. It was followed by the one now in the National Gallery at London, which shows the slight variation mentioned above. Then, in the portrait now owned by the Annmary Brown Memorial at Providence, R. I., Stuart tried a somewhat different composition, not quite as pleasing as the first. Realizing that he could not improve the first arrangement, and not wanting to repeat himself, Stuart in his fourth portrait of West—the one now in the National Portrait Gallery, London—used an entirely different composition, not only in the position of body and head, but also in the accessories and background.

"If our impression, that the present portrait is the first of the set, is correct, a great deal of historical value is added to its high artistic merit."

A lengthy analysis of the portrait by Mr. Gustavus A. Eisen, dated Feb., 1929, emphasizes the easy and informal pose and the rapid and sure technique of the brushwork.

CHARLES M. SHEAN

AMERICAN: d. 1925

52. *ABRAHAM LINCOLN*

Thoughtful head-and-shoulders portrait, before an olive green background, facing half-right, and dressed in a black coat and vest with a black bow tie under the low white collar.

Signed at lower right, CHAS. M. SHEAN, and dated 1912

Height, 30 *inches; width,* 25 *inches*

2 50 — Purchased from the widow of the artist

From the Ainslie Galleries, New York

Within the comparatively short time since the death of Lincoln, the figure of the Emancipator has been seriously distorted by the forces of legend and adoration. Among the portraitists of Lincoln, Shean is, however, eminent as a painter of the real Lincoln. He devoted unceasing effort to searching the records and the likenesses drawn, painted, and engraved during the great President's lifetime, and he painted, in all, seven portraits. This painting is almost identical with the canvas unveiled in the Assembly Chamber of the Nevada Legislature in 1915, which may be looked upon as an accepted likeness of Lincoln. Horatio C. King, son of Horatio C. King of Lincoln's own cabinet, wrote in a letter to Shean: "After the most careful consideration I do not hesitate to say that I regard your portrait of Mr. Lincoln as the most satisfactory I have ever seen. It recalls most vividly the features of the great Commoner, when President, as I was accustomed to see him. It deserves to be the accepted likeness for all time."

PETER PAUL RUBENS [ATELIER OF]

FLEMISH: XVII CENTURY

52A. *NIKOLAUS RUBENS, SON OF THE ARTIST*

Waist-length portrait to half-left and looking at the observer of an auburn-haired boy; dressed in red and gray, with slashed sleeves and a vandyked lace collar.

1 50 —

Height, 19 *inches; width,* 14½ *inches*

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

53. *MRS. BOLTON*

Half-length figure, turned slightly to the right and looking at the observer, of a lady with delicate features and gray eyes, and powdered hair elaborately dressed; she wears a hat trimmed with dark brown plumes and a full-sleeved greenish white gown.

2600-

Height, 30 *inches; width,* 25 *inches*

Collection of Eugene Bolton, Esq., London, 1930, a descendant of the sitter

Exhibition of Eighteenth Century Portraits, Art Gallery of Toronto, 1932, No. 14

With the certificates of Mr. W. Roberts, dated Jan. 2, 1929, and Dr. Hermann Voss, dated Berlin, June 20, 1930, which will be given to the purchaser.

[See illustration]

[Number 53]

ALLAN RAMSAY

BRITISH: 1713-1784

54. *LADY JANE DOUGLAS AS A SHEPHERDESS*

Full-length figure seated, to half-left, of a fair-haired young woman, her head turned slightly to the right, her right elbow resting on the stone balustrade; she wears an ivory satin gown with a coral red scarf fallen from her shoulders, at her feet is a lamb, and in her left hand a shepherd's crook. Background of trees and foliage, before a dark blue sky.

950-

Signed at middle left, A RAMSAY, *pinxit*

Height, 84 *inches; width,* 59 *inches*

Lady Jane Douglas (1698-1753), only daughter of the 2nd Marquis of Douglas and Lady Mary Ker, daughter of the 1st Marquis of Lothian. She was a famous beauty and a leader of Edinburgh society, and a warm friend to the Jacobite fugitives of 1745; in 1746 she married Col. John Stuart, to whom she bore twin children. A quarrel with her brother, the Duke of Douglas, led to a period of poverty and vain attempts to placate the Duke. She died on November 22, 1753, in a humble house in Edinburgh, and her son, afterwards Sir Archibald Stuart, was a protagonist for many years in the famous Douglas case in which he attempted to establish his claim to the estate of his uncle the Duke. *Vide Chambers's Journal,* September, 1928, p. 641.

Collection of the Rt. Hon. the Earl of Morton

Exhibition of Eighteenth Century Portraits, Art Gallery of Toronto, January, 1932, No. 5

[See illustration]

[Number 54]

JOHN GREENHILL

British: 1649-1676

55. *LADY BRIDGEWATER*

Three-quarter-length figure, seated before a dense foliage background and facing the observer, of a young lady with wavy brown hair falling over her right shoulder; she wears a blue gown with full white sleeves fastened with a ruby jewel, and loosely draped with a scarlet mantle.

350

Height, 40½ *inches; width,* 30¼ *inches*

ERNST STUVEN

German: 1657-1712

56. *FLOWERS*

Within a painted arched niche is a brown loop-handled vase filled with a colorful arrangement of tulips, peonies, carnations, roses, and other garden flowers, luminously painted.

100

Signed at lower centre, E Stuven

Height, 32 *inches; width,* 25½ *inches*

GEORGE ROMNEY [Follower of]

British: XVIII Century

57. *THE SPINSTRESS (LADY HAMILTON AT THE SPINNING WHEEL)*

Full-length figure of an auburn-haired young woman in a long white gown, with a white scarf about her head, seated to the right before her spinning wheel; at her feet are a hen and chickens, and above her head is visible the edge of a bird cage; background of wall, with the leaves of a vine.

425

Height, 63½ *inches; width,* 50 *inches*

The original by Romney is in the collection of Lord Iveagh, Hampstead, London, and has been engraved; the actual engraving is said to have been made from the present picture. Romney is believed to have "first caught the idea from observing a cobbler's wife sitting in a stall", according to Robinson, one of his pupils; the story of the sale of the original picture to Mr. Christian Curwen is told in the *Memoirs,* pp. 184-186, and in H. Ward and W. Roberts, *Romney,* 1904, Vol. II, p. 186.

From Messrs. Henry Graves and Co., London

THOMAS PHILLIPS, R.A.

BRITISH: 1770-1845

58. *GEORGIANA, LADY DOVER*

Before a brown drapery and seated upon a rose red canapé is the three-quarter-length figure of a lady in a *décolleté* black gown trimmed with lace, with an ermine scarf beside her, on her lap a white kerchief; at left is a glimpse of woodland landscape.

Height, 34¾ *inches; width,* 28¾ *inches*

300-

Georgiana, Lady Dover (1804-1860), a distinguished lady of fashion, and one of the beauties of her day; portraits of her by Sir Thomas Lawrence and John Jackson are known, both of which have been engraved. A MS. certificate signed by Mr. W. Roberts and dated London, September 25, 1928, will be given to the purchaser.

SIR GODFREY KNELLER [ATTRIBUTED TO]

BRITISH: 1646-1723

59. *WILLIAM ADDERLY, ESQ., OF HASLOW, KENT*

Within a painted oval frame with fruit swags is the bust-length figure of a man to half-right and looking to the observer, his full periwig falling over the shoulders of his black coat and lace jabot.

60-

Inscribed at upper left and right, WILLIAM ADDERLY OF HASLO IN KENT ESQ. FATHER OF MRS. DOUGLAS

Height, 30 *inches; width,* 25 *inches*

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

60. *PORTRAIT OF A LADY*

10-

Half-length figure to half-left, and gazing at the observer, of a young woman with high complexion and dark brown curls, posed before a red drapery; she wears a square-cut high-waisted white satin robe and gold necklace.

Height, 30 *inches; width,* 25 *inches*

PIETER GERRITS VAN ROESTRAETEN

DUTCH: 1627-1700

61. *STILL LIFE*

On a section of a marble-topped table is placed a baroque black lacquer and silver cabinet between an elaborate parcel-gilded chalice, a nautilus shell, and a teapot; medals, seals, and documents scattered before these, and at upper left a brown drapery.

40-

Signed on table at lower right, P ROESTRAETEN

Height, 32¼ *inches; length,* 43¼ *inches*

ADRIAEN GRYEFF

FLEMISH: 1670-1715

62. *POINTERS AND GAME*

In the foreground, before an expanse of meadow and mountains and heavily foliaged trees at right are two sporting dogs, one brown and white and one black, guarding a musket and a dead hare and birds; the sportsmen are seen in the distance.

30-

Signed at lower left, A GRYEF F

Panel: Height, 11 *inches; width,* 9 *inches*

[END OF FIRST SESSION]

$ 37570-

Second Session

Thursday, December 8, 1932, at 8:15 p.m.

•

Catalogue Numbers 63 to 162 Inclusive

IRIDESCENT GLASS OF THE HELLENISTIC GRAECO-ROMAN, ROMAN, AND EARLY ARABIC PERIODS

63. Three Syrian Striated Glass Bracelets *I-III Century A.D.*
One twisted to imitate rush, another a green serpent, the third reeded and with deep fiery iridescence. [Lot.]
Diameters, 2, 2½, and 3 inches

64. Roman Cinerary Urn, and a Small Jar *I-III Century A.D.*
[A] Small spherical urn in pale green glass, the body and three handles covered with a beautiful silvery iridescence; found at Nazareth. [B] Two-handled small amethyst glass jar. [Lot.]
Heights, 3½ and 3 inches

[See illustration of urn on page 50]

65. Graeco-roman Millefiori Miniature Coupe *I Century A.D.*
Example of the earliest known *millefiori* glass in existence. In opaque blue glass dotted with mosaic-like white markings. Found at Moab, east of the Jordan River. *Length, 2½ inches*

66. Roman Small Ewer, and a Molded Miniature Amphora
I-II Century A.D.
[A] Ewer in light greenish glass, with fretted ornamentation. [B] Molded amethyst glass small bottle with light green handles, found in Damascus. [Lot.] *Heights, 4½ and 3¼ inches*

67. Roman Two-handled Flask, and a Small Bowl
I-II Century A.D.
[A] Flattened ovoid flask with narrow neck and two looped handles. [B] Small bowl with welted rim in cobalt blue glass. Both with fine iridescence. [Lot.] *Height of flask, 5 inches*
Diameter of bowl, 3¼ inches

68. GREEK MOLDED ALABASTRON, AND A PERSIAN RIBBED PERFUME BOTTLE *II Century B.C. and VIII Century A.D.*
[A] Pine-cone alabastron in clear glass, found near Aleppo. [B] Club-shaped bottle or vase encircled by knopped ridges, and with ivory iridescence, found in Damascus. [Lot.]
Heights, 4 and 5¼ inches

10-

69. THREE ROMAN OPAQUE GLASS COUPES, AND A MINIATURE VASE *I-II Century A.D.*
[A] Three small opaque ivory and slate-colored bowls. [B] Small bulbous vessel in amber glass with gold iridescence. [Lot.]
Diameters of coupes, 3⅛, 3⅜, and 3½ inches
Height of vase, 2⅝ inches

12 S

70. ROMAN TWO-HANDLED FLASK, AND A GRAECO-ROMAN PERFUME HOLDER *I-II Century A.D.*
[A] Two-handled flattened ovoid flask in transparent yellow glass, found near Damascus; beautiful iridescence. [B] Miniature vase in striated glass. [Lot.] *Heights, 5 and 3 inches*

25-

71. ROMAN VASE, AND A PERFUME HOLDER *II Century A.D.*
[A] Beautifully shaped small vase of light green glass with silvery iridescence. [B] Club-shaped heavy green glass bottle with fiery iridescence. [Lot.] *Heights, 5 and 6¼ inches*

[See illustration of vase on page 50]

32 S

72. TWO GRAECO-ROMAN PERFUME HOLDERS, AND A ROMAN SMALL VASE *I-II Century A.D.*
[A] Date-shaped amber glass vial, found near Aleppo. [B] Small opaque white glass vial. [C] Two-handled amethyst glass vase. [Lot.] *Heights, about 3 inches*

15-

73. ROMAN RIBBED BOTTLE, AND A CINERARY URN *II Century A.D.*
[A] Light blue glass ribbed spherical bottle with flaring neck, found in Toobas. [B] Two-handled small urn with turquoise blue handles and threaded ornamentation, found in Nazareth. [Lot.]
Heights, 6½ and 4 inches

40-

74. ROMAN MOLDED BOTTLE, AND AN ARABIC PERFUME HOLDER
II and X Centuries A.D.

[A] Molded clear glass cone-shaped bottle with slender neck. [B] Perfume holder in the form of an animal carrying a basket on its back, in yellow and bright blue glass, uncommonly well preserved. A similar specimen is in the Metropolitan Museum of Art. [Lot.]
Heights, 7½ and 4½ inches

17 52

[See illustration of perfume holder on page 50]

75. ROMAN TALL VASE, AND A SPHERICAL URN *II Century A.D.*

[A] Large bulbous vase with flaring neck, in olive green glass. [B] Heavy green glass molded spherical jar or urn with small neck, looped shoulder handles, and 'turned' body. [Lot.]
Heights, 10 and 4¼ inches

50-

[See ililustration of urn on page 50]

76. ROMAN SMALL PITCHER, AND A MOLDED VASE *II Century A.D.*

[A] Faintly swirled pear-shaped pitcher with ribbed handle, in amber yellow and kingfisher blue glass; found in Transjordania. [B] Molded cone-shaped vase, largely coated with fine iridescence. [Lot.]
Heights, 6 and 7 inches

17 52

77. ROMAN RIBBED URN, AND A BYZANTINE HEXAGONAL PITCHER
II and X Centuries A.D.

[A] Amethyst glass urn with ribbed sides and flaring neck, found at Damascus. [B] Light green glass molded pitcher with tall neck and slender handle, found in Hebron. [Lot.] *Heights, 4¾ and 7½ inches*

32 52

78. ROMAN CINERARY URN, AND AN ARABIC VASE
II and X Centuries A.D.

[A] Transparent light green glass urn with numerous handles, found at Nazareth. [B] Small knopped vase of similar color, found at Hebron. [Lot.] *Height, 3¼ inches*

25-

79. ROMAN MOLDED BOTTLE, AND A EWER *I-II Century A.D.*

[A] Amber, cone-pattern bottle, found at Nazareth. [B] Transparent olive glass bulbous ewer, with small foot and loop handle. [Lot.] *Heights, 7½ and 6½ inches*

60-

80. ROMAN OINOCHOË *I-II Century A.D.*
Spiraled pear-shaped body, with ringed neck and ribbed handle, of light greenish glass with ivory iridescence; found at Toobas.
Height, 7½ inches

30-

81. ROMAN BOTTLE, VASE, AND JAR *II Century A.D.*
[A] Two-handled ribbed club-shaped vase in light green glass, found at Toobas. [B] Fluted club-shaped bottle. [C] Small spherical jar with indented sides and flaring rim, found at Nazareth. All with fine iridescence. [Lot.] *Heights, 6½, 5, and 3½ inches*

5-/5c

82. ROMAN RIBBED PERFUME BOTTLE, AND A SMALL BOWL
I-II Century A.D.
[A] Pear-shaped perfume holder in clear glass with pearly iridescence, the sides ribbed; with the bronze sprinkler. Found in the Jordan valley. [B] Small bowl with flanged rim and raised foot, in transparent cobalt blue glass. Both pieces very rare, the latter particularly so in this color. [Lot.] *Height of perfume bottle, 4½ inches*
Diameter of bowl, 3½ inches

5/5-

83. ROMAN VASE, PITCHER, AND GOBLET *II-III Century A.D.*
[A] Slender pale blue glass vase with indented stem and spherical base, found in Transjordania. [B] Amethyst glass bobbin-shaped pitcher, found at Hauran. [C] Yellow glass goblet with green threaded decoration, found at Nazareth. [Lot.]
Heights, 9, 6, and 4½ inches

45-

84. ROMAN IRIDESCENT GOBLET, AND AN OPAQUE BLUE BOWL
I-II Century A.D.

[A] Beaker-shaped goblet in light greenish glass, found at Nazareth. [B] Opaque blue glass bowl with molded rim. Repaired piece, but very rare. [Lot.]

Height of goblet, 4¼ inches
Diameter of bowl, 5 inches

85. GRAECO-ROMAN MILLEFIORI BOWL, AND A ROMAN SMALL VASE
I and II Centuries A.D.

[A] Small bowl in a beautiful mosaic pattern. [B] Two-handled small vase in amethyst and blue glass. Rare. [Lot.]

Diameter of bowl, 3⅝ inches
Height of vase, 3⅝ inches

[See illustration of bowl on following page]

86. ROMAN SMALL JAR, BOWL, AND MINIATURE EWER
I-II Century A.D.

[A] Small jar or urn in yellowish glass. [B] Amethyst glass bowl, and a minute ewer of similar color with green handle, found at Toobas and Aleppo. [Lot.]

87. EGYPTIAN STRIATED BALSAMARIUM, AND A GRAECO-ROMAN OPAQUE MOSAIC BOWL *Hellenistic Period and II Century A.D.*

[A] Conical balsamarium with tapered neck and two projections at the shoulder; opaque glass striated in red, white, and buff. [B] Small shallow bowl; opaque and with perforations filled with translucent green and white glass. Repaired. Both exceedingly rare. [Lot.]

Height of balsamarium, 3¾ inches
Diameter of bowl, 4¾ inches

[See illustration on following page]

88. ROMAN PITCHER, AND AN UNGUENT JAR *II Century A.D.*

[A] Bulbous pitcher with rope pattern handle and flaring rim, in olive green glass, the foot blue. [B] Spherical jar or urn, with wide flaring neck in pale green glass, found at Nazareth. [Lot.]

Heights, 4½ and 6¾ inches

[Numbers 64A–91B]

89. Graeco-roman Millefiori Bowl, and a Roman Bottle

I and III Centuries A.D.

[A] Small bowl or coupe of the earliest known *millefiori* glass, imitating colored mosaic; found at Aleppo. Except for a corroded area, in excellent state of preservation. [B] Small wine-colored bottle, found at Beisan. [Lot.]

115

[See illustration of bowl]

90. ARABIC OR PERSIAN ENAMELED GLASS LAMP BASE *XV Century*
Bell-shaped, of heavy clear glass; decorated in red, blue, green, and white enamel with panels of flowers, and richly gilded and painted with bands of inscriptions in red. Found in Neby Musa, the reputed tomb of Moses near Jericho.
Height, 3½ inches; diameter, 5¾ inches

91. ROMAN GLASS GOBLET, AND A MOLDED DRINKING BOWL
I-II Century A.D.
[A] Goblet of concave beaker form in light green glass, found at Nazareth. [B] Large cup or drinking bowl, molded in allover honeycomb pattern and with very fine kingfisher green iridescence: found in Houran or the ancient Thraconitis, the region southeast of Damascus. Rare. [Lot.] *Heights, 4½ and 6 inches*

[See illustration of bowl]

92. LARGE ROMAN WINE BOTTLE *II Century A.D.*
Pumpkin-shaped, with tapered flaring neck in pale greenish glass, largely coated with iridescence. Found at Beisan.
Height, 14 inches; diameter, 10½ inches

XII-XV CENTURY PERSIAN POTTERY, INCLUDING RARE ISPAHAN MOSAIC TILE FROM AN EXCAVATED TOMB

93. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Decorated in black with lattice-like ornament on turquoise glaze, and largely coated with fiery iridescence. Repaired. *Diameter, 10 inches*

94. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Similar in shape to the preceding. Decorations sketched in black on turquoise glaze. Almost entirely coated with fiery opal iridescence. Repaired. *Diameter, 10¾ inches*

95. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Similar to the preceding. Decoration of black 'stippling' on turquoise glaze. Large patches of fiery iridescence. Repaired.
Diameter, 10 inches

[Numbers 97–100]

96. Rakka Glazed Pottery Ewer *Mesopotamian, XII-XIII Century*
Bulbous, with cylindrical neck and loop handle; painted in dark colors with panels of flowers on a buff ground. The coating of iridescence reveals small patches of brilliant color. Repaired. *Height, 7½ inches*

18-

[See illustration]

97. Decorated Pottery Two-handled Vase *Roman Period*
Low cylindrical body, colored neck, and vertically ribbed shoulder handles; body of the consistency of fine terra cotta. Decoration in henna brown paint applied directly to the biscuit. Very rare.
Height, 7¾ inches; diameter, 7 inches

30-

[See illustration]

98. RAKKA GLAZED POTTERY TWO-HANDLED VASE
Mesopotamian, XII-XIII Century
Vertically ribbed ovoid body, collared short neck and two looped handles; largely coated with an ivory iridescence that conceals the turquoise glaze. *Height, 7 inches*
35-
[See illustration]

99. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Shallow circular dish with flanged rim. Decoration in black of radiating palmettes on brilliant turquoise blue. Some iridescence. Repaired.
Diameter, 10 inches
30-
[See illustration]

100. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Glazed turquoise blue and finely decorated in indigo with bold Arabic symbol composed of interlaced strapwork alternating with panels of diaper ornament. Rim repaired. *Diameter, 10¼ inches*
30-
[See illustration]

101. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Shallow circular dish with flanged rim. Decorated in black with radiating panels of zig-zag ornament simulating the sun's rays, on a brilliant turquoise glaze. Has developed patches of beautiful iridescence. Repaired. *Diameter, 11 inches*
40-

102. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Same shape as the preceding dish. Decorated in black with panels of flowers on a turquoise blue ground. Largely coated with iridescence. Repaired. *Diameter, 9¾ inches*
30-

103. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Same shape as the preceding dish. Decorated in black with panels of arabesques on ivory glaze; relieved with patches of brilliant turquoise. Repaired. *Diameter, 10 inches*
15-

104. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Good specimen, decorated in sepia with panels and medallions of flowers and arabesques on a pale celadon glaze; largely coated with opalescent iridescence. Repaired. *Diameter,* 10¼ *inches*

25-

105. RAKKA GLAZED POTTERY DISH *Mesopotamian, XII-XIII Century*
Same shape as the preceding, but smaller. Painted in black and green, simulating a sunburst, on a pale celadon glaze. Coated with iridescence. Repaired. *Diameter,* 8½ *inches*

35-

106. SULTANABAD TURQUOISE GLAZED FAÏENCE TILE
Persian, XIII Century
Representing a mihrab surrounded with a running Koranic inscription and glazed a beautiful turquoise blue, which has developed a soft rose iridescence. Framed, in plush-lined shadow-box.
Height, 9 *inches; width,* 6¼ *inches*

25-

Exhibited at the Brooklyn Museum, 1931

107. RARE ISPAHAN ENAMEL MOSAIC TILE *Persian, XV Century*
Large rectangular tile divided into three longitudinal sections, the beautiful design composed of intertwined palmettes, carnations, and lilies forming a floral tracery executed in mosaic fashion in white, turquoise, and yellow enamels inlaid in a ground of Mohammedan blue enamel. Framed and mounted in plush-lined shadow-box.
Height, 32 *inches; width,* 19 *inches*

130-

Note: This important tile, differing in its execution from the later painted enamel tiles of Persia, can be definitely dated. It is a fragment from the ruined tomb of Jafar, Chamberlain to Prince Hassan of the Turkoman dynasty. When the remnants of the tomb were unearthed a few years ago, the great doorway was found to be inscribed with the name of the departed and the year of the tomb's construction, A.H. 885 (1482 A.D.). Two similar fragments of this same mosaic are in the Detroit and St. Louis Museums.

Sesquicentennial International Exhibition, Philadelphia, 1926
Exhibited at the Brooklyn Museum, 1931

[See illustration]

[Number 107]

EUROPEAN, PERSIAN, AND FAR EASTERN OBJECTS OF ART
MARBLE, BRONZE AND WOOD SCULPTURES

108. PAIR GOLD-DECORATED GLASS GOBLETS *Bohemian, XVIII Century*
Fluted glass beaker, finely gilded with figures in Louis XV costume playing musical instruments, and hunting. In ormolu-mounted leather case. Very rare. *Height in case, 5 inches*

109. DECORATED MEISSEN PORCELAIN TEA CADDY *Marcolini Period*
Small cylindrical jar with ormolu neck and cover. Finely painted in colors and gold with sprigs of flowers and leaves. Marcolini mark. *Height, 4½ inches*

110. BYZANTINE CARVED BOXWOOD CROSS *X-XI Century*
Intricately carved with the Baptism and Crucifixion of Our Lord, also angels and saints; pierced and undercut. Remarkable minute carving. *Height, 3½ inches*

111. THREE SMALL SILVER WINE TASTERS *Turkish, XVIII Century*
Small shallow bowl, two with rounded base, one with indented base. The sides 'turned' with lateral reeding. From Damascus. [Lot.] *Diameters, 3¼ and 3½ inches*

112. PAIR SILVER CEREMONIAL PLATES *Turkish, XVIII Century*
Shallow small bowl or plate, the outer edge of the rim delicately chased with a band of leafage and beading, also an inscription. From Damascus. *Diameter, 5¼ inches*

113. SET OF SIX SILVER GOBLETS *Turkish, Early XIX Century*
Engine-turned flaring goblet with beaded slender socle and spreading foot; interior gilded. From Damascus. *Height, 5 inches*

114. LIMOGES CHAMPLEVÉ ENAMEL PIX *XIII Century*
Circular, with hinged conical cover; decorated with the sacred monogram IHS in medallions alternating with arabesques, gilded and set off against a background of blue and white enamel. Very rare. *Height, 3¾ inches; diameter, 2⅝ inches*
Collection of M. and R. Stora, Paris

[See illustration]

[Numbers 114–118]

115. Two Limoges Champlevé Enamel Missal Ornaments *XIII Century*

Bas-reliefs, one representing the Madonna and Child, the other a Bishop saint holding a large palmette-like object. Decorated in blue, green, and red enamels enriched with gilding. Very rare.

Heights, 4 *and* 4¾ *inches*

Collection of M. and R. Stora, Paris

[See illustration on preceding page]

116. Byzantine Cruciform Pax *XII and XV Centuries*

The frame and stand of gilded copper 'jeweled' with colored glass encloses on each side a representation in carved bone of the Baptism and the Entombment of Christ, also figures of saints in arched niches. The gilded copper mounting appears to post-date the bone carving and is probably of the fifteenth century. *Height,* 8 *inches*

[See illustration on preceding page]

117. Rare Rhenish Silver Hanap *Villingen, XVI Century*

'Gothic' beaker of silver, the centre encircled with a band of chased ornamentation from which hang a series of small scallop-like pieces of silver. Flaring base, resting on three heraldic lions; a band of engraved foliage below the rim.

Height, 5¼ *inches; diameter,* 3¼ *inches*

Authenticated by Dr. Marc Rosenberg, Professor and Technician, Hochschule Karlsruhe

[See illustration on preceding page]

118. Early Gothic Brass Lobed Bowl *Venetian, XIV Century*

Oval quatrefoil-shaped shallow bowl centred with the raised figure of a lion *couchant,* from which radiate engraved panels of scrolled strapwork. Contains a large amount of gold alloy and retains its beautiful mellow patina. Very rare. *Length,* 6¼ *inches*

[See illustration on preceding page]

119. Byzantine Silver Box

Oblong, the hinged cover with the Crucifixion and saints on the lid in *repoussé;* the sides with panels of foliage arabesques, the bottom delicately chased with foliage medallions. Interior gilded.

Length, 5¼ *inches; height,* 1¾ *inches*

120. MINIATURE SUIT OF MAXIMILIAN STEEL ARMOR

French, Probably XVIII Century

Complete suit in miniature with visored helmet, chain skirt, and sword; intricately and skilfully fashioned, and undoubtedly the work of a French silversmith, although the exact period is difficult to determine. Mounted in glass vitrine. *Height, 12½ inches*

121. RARE GILDED BRONZE AND SILVER TABLE ALARM CLOCK

Peter Krenckel, Euchstet, circa 1690

Octagonal plinth-shaped case of gilded bronze and silver, beautifully engraved and chased with strapwork, foliage, and caryatid figures; resting on three baluster-shaped feet. Lower part, which contains the bell, is hinged and opens revealing the beautifully engraved movement which is inscribed with the maker's name, PETER KRENCKEL, EUCHSTET. *Height, 3¼ inches; width, 4¼ inches*

Note: Peter Krenckel is listed by Britten in *Old Clocks and Watches and Their Makers* as working in Euchstet, *circa* 1700. A similar clock is in the South Kensington Museum, W. J. Myers Collection.

122. THREE SYRIO-ROMAN BRONZE AND IRON AXE-HEADS

III-IV Century A.D.

Spatulate and wedge shape. Green patina. [Lot.]

Lengths, about 6 inches

123. TWO SYRIO-ROMAN BRONZE AND IRON AXE-HEADS

III-IV Century A.D.

Good specimen in bronze; spatulate and laterally ribbed. [Lot.]

Lengths, about 9 inches

124. FIVE SYRIO-ROMAN IRON AND BRONZE AXE-HEADS

III-IV Century A.D.

Wedge-shaped and terminating with socket to take the shaft. [Lot.]

Lengths, about 6 inches

125. FIVE SYRIO-ROMAN BRONZE AND IRON AXE-HEADS

III-IV Century A.D.

Various shapes; two with rich green patina. [Lot.]

Lengths, about 5 inches

126. SMALL BRONZE FIGURE OF BUDDHA *T'ang*
Seated figure with raised right hand, on lotus throne. *Height, 5 inches*

127. PAIR CHISELED BRONZE CANDLESTICKS *Venetian, XV Century*
The candle socket on cylindrical stem surmounting flaring bell foot. Elaborately chiseled with Gothic tracery and flowers.
Height, 7½ inches

128. SMALL BRONZE EAGLE STATUETTE *French, XVIII Century*
A ferocious eagle with spread wings, clutching a flaming torch in its talons and surmounting an oblong plinth of polished Portor marble.
Height, 4¾ inches

129. BRONZE TABLE BELL *Follower of Riccio, Italian: XVI Century*
The dome chiseled in low relief with flower arabesques, escutcheons, acanthus, and vines; the handles formed as a figure of a bearded man.
Height, 7¼ inches

130. ETRUSCAN BLACK TERRA COTTA GOBLET *III Century B.C.*
Circular bowl on small foot, the two entwined handles of pronounced form. Decorated in buff slip with a band of guilloche ornament and an inscription. Said to be a trophy of the Olympic Games.
Height, 4 inches; width, 6 inches

[See illustration]

131. ROMAN GLAZED POTTERY COUPE *I-II Century A.D.*
Two-handled goblet in hard earthenware molded with a running band of grapes and leaves and glazed a brilliant green. Partly coated with silvery iridescence. Interior buff-colored.
Height, 2¾ inches; diameter, 3½ inches

[See illustration]

132. GRAECO-ROMAN POTTERY COUPE *II Century A.D.*
Drinking cup with rounded base, molded with a series of radiating acanthus and bay leaves; beading and scallop motive. Reddish clay coated with a black-brown glaze.
Height, 2¾ inches; diameter, 3¾ inches

[See illustration]

[NUMBERS 130–134]

133. SMALL BRONZE STATUETTE *Greek, V-IV Century B.C.*
Nude figure of a dancing girl. Arms and one foot missing. With bright green corroded surface. This rare small figure is thought to be the original model for many later interpretations of the same motive. *Height, 4 inches*

[See illustration]

133A. SMALL BRONZE STATUETTE *Roman, II-III Century A.D.*
Roman copy of a Greek statuette of a nude dancing girl, such as the preceding figure. *Height, 4¼ inches*

134. PAIR ROMAN BRONZE CHARIOT AXLE FINIALS *II-III Century A.D.*
Cylindrical; developing busts of females, probably representing Juno, the goddess of chariot racing. Green patina.
Height, 4 inches; length, 4¾ inches

[See illustration on preceding page]

135. KOREAN SILVER-BRONZE COVERED BOWL
Spherical, with flaring foot and domed cover; largely covered with green encrustation; probably Korai.
Height, 6½ inches; diameter, 6 inches

136. ENGRAVED COPPER BOWL (TAS) *Persian, Dated 700 A.H.*
Flaring sided bowl, the *cavetto* centred by a raised boss. Chiseled with radiating floral motive surrounding which are radiating palmettes filled with inscriptions from the Koran. Exterior of bowl similarly engraved with bands of inscription running vertically and medallions of the same. Has wood stand. *Diameter, 7¼ inches*

Note: This bowl would be known in Persia as a 'Tas' and was used in the ritual of 'Sihr', a kind of magic widely practised in Moslem countries. The inscription on the bottom shows that it was owned by Shah Sultan Ben Nured Din Afif, and it is dated 700 A.H.

137. CARVED LINDENWOOD FIGURE OF THE CRUCIFIED CHRIST
Tyrolean, XVII Century
Attenuated figure, the anatomical details skilfully and realistically represented. Lacking the arms. Coated with an ivory-like monochrome. *Height, 12¾ inches*

Note: Accompanied by a certificate by Dr. O. Schmitt, Stadtische Gallerie, Frankfort, on the back of a photograph. Herbert Villm, author of *Gothic Wood Statues,* ascribes the piece to the seventeenth century.

138. TWO GRAECO-ROMAN BRONZE EWERS *III Century A.D.*
Bobbin-shaped, slightly flaring at the rim, which is molded. Handle composed of a graceful volute foliated and terminating at the base in a Syren. The ewers are closely similar in design, although differing in certain details; large corroded areas of the surface have developed bright green encrustation. *Heights, 9 and 9½ inches*

139. GRAECO-ROMAN BRONZE EWER *III Century A.D.*
Spherical, with incurved neck, the gracefully voluted handle molded in relief with a mascaron and a bird. Surface coated with buff and green corrosion. *Height, 7 inches*

140. BRONZE CLOISONNÉ ENAMEL INCENSE BURNER *Ming*
Composed of a flower-shaped bowl on three elephantine supports on which stands a perforated circlet covered with a pierced dome. Flower decoration in colored enamels on turquoise blue ground, the cover pierced with dragons among clouds.
Height, 10 inches; diameter, 9¼ inches

141. GILDED BRONZE INCENSE BURNER *Hsüan Tê*
Mortar-shaped, on three feet; decorated with formalized *kylin* masks in relief. Six-character mark of the reign underfoot.
Height, 3¼ inches; diameter, 5½ inches

142. BRONZE DOOR KNOCKER *Venetian, XVI Century*
Juxtaposed strap volutes developing lions which support between them a Medusa head cartouche. In crimson velvet-lined case.
Height, 10¾ inches; width, 9¼ inches

Accompanied by a certificate by Dr. Simon Meller, Director of the Budapest Museum.

143. GILDED BRONZE RELIEF PLAQUE *Flemish, circa 1610*
Depicting Ceres, Bacchus, and Venus with Cupid, symbolizing the richness of the harvest. Finely wrought in low relief and gilded. Mounted in velvet-lined mahogany frame. *Height, 9¼ inches; width, 6½ inches*
Collection of F. Von Ganz

144. GILDED BRONZE FIGURE OF BUDDHA
Tibetan, Probably XVIII Century
Seated on lotus throne and holding a sacred symbol. *Height, 7 inches*

145. IMPORTANT GILDED BRONZE BODHISATTVA *T'ang*
Standing figure of Maetraya, known in Chinese as Mi-lo, deity of love and compassion. The figure is gorgeously robed and wears a richly ornamented headdress. The left hand grasps a vase and the right arm is raised with forefinger pointed upward. Fine and important bronze, retaining original gilding. Has wood stand. *Height,* 19 *inches*

160-

Note: Accompanied by a criticism by Berthold Laufer, wherein he describes the figure as a masterpiece and compares it with the T'ang marble Maetraya in the Field Museum Collection, also with the example illustrated in Osvald Sirén's *Buddhist Sculpture;* Sirén also contributes a written criticism.

[See illustration]

35- 146. LATE RENAISSANCE BRONZE MORTAR *Flemish, dated* 1617
Good specimen, the sides encircled by two bands of chiseled arabesques and embellished with two dolphin handles. Below the rim runs a band of inscription as follows: LOF GODT VAN AL AO 1617.
Height, 4¾ *inches; diameter,* 5¼ *inches*

147. ENGRAVED BRASS CANDLESTICK *Persian, XVII Century*
Circular, with flaring sides and molded rims; the elaborate engravings include flowers and inscriptions.
Height, 7½ *inches; diameter,* 6 *inches*

20-

148. REPOUSSÉ SILVER HANGING LAMP *Italian, XVII Century*
So-called sanctuary lamp, elaborately decorated with fluting, flowers, and cherubs in *repoussé;* suspended by three chains from a small dome which appears to be of later date. *Height,* 27 *inches*

50-

149. DAMASCENED SILVERED COPPER BOWL *Persian, circa* 1600
Decorated with panels of flowers and palmettes; below the rim runs a band of calligraphy in Roqa' style, in which the artist dedicates the bowl to a nobleman or 'Khajeh' of the time.
Height, 6 *inches; diameter,* 11½ *inches*

10-

150. ISPAHAN DAMASCENED SILVERED COPPER BOWL
Persian, Early XVI Century
Made during the reign of Shah Abbas. Decoration depicting the youthful Shah with numerous attendants including the 'Pahlavens' giants of the Shah. The calligraphy is a dedication from the artist, Shekari. *Height,* 3¾ *inches; diameter,* 7½ *inches*

15-

[Number 145]

151. MESHED DAMASCENED SILVERED COPPER BOWL

Persian, Early XVI Century

Decorated with human and animal representations, and dedicated by the artist, Mir-Mohamed, to the Prophet of Islam and his immediate successors. *Height, 4½ inches; diameter, 9¼ inches*

152. MESHED DAMASCENED SILVERED COPPER SMALL BOWL

Persian, XVI Century

Squat bulbous wine bowl, presumably of the same period and origin as the preceding. *Height, 3 inches; diameter, 5½ inches*

153. SCULPTURED MARBLE FRAGMENT *Greek, IV-III Century B.C.*

Figure of a woman in flowing garments and with sandaled feet, seated on a tribune or rectangular bench, with cushioned top, surmounting an oval concave-sided plinth. In cream white marble.

Height, 13½ inches; width, 9 inches

MARIO J. KORBEL

CONTEMPORARY AMERICAN

[Marble Sculpture]

154. TORSO OF A WOMAN

Termed 'The American Venus'. Credited with being among the finest works of this sculptor. *Height, 19½ inches*

[See illustration]

FRENCH SCHOOL

XV CENTURY

[Carved Oak Statuette]

155. ST. BERNARD

Standing figure in bishop's robes and mitre, a crosier in his right hand, an open book of the Gospel in his left; at his foot the attribute of a saint. Surmounting molded pentagonal plinth. Artistic and pleasing wood sculpture of the Ile de France school of wood-carvers.

Height, 20 inches

[Number 154]

ALESSANDRO ALGARDI

BOLOGNESE: 1602-1654

[Gilded Bronze Group]

156. THE FLAGELLATION

In the centre the drooping figure of the Savior, lashed to a post; on either side the vigorously chiseled executioners, with raised arms. On elaborate molded ebonized base enriched with appliqué silver emblems of the Passion. *Height,* 19 *inches; width,* 17 *inches*

70-

Note: This group was originally chosen by Professor de Nicola for purchase for the Bargello, Florence, and was only removed from Italy by permission of the latter institution.

Collection Comm. Raoul Tolentino, American Art Association, 1927

SOUTH GERMAN

XV CENTURY

[Carved and Polychromed Wood Group]

157. MADONNA AND CHILD

The seated Madonna, crowned and wearing blue and gold robes, holds the Christ Child on her knee. Supported by acanthus-carved tapered bracket. *Height,* 24 *inches; width,* 12 *inches*

20-

BURGUNDIAN SCHOOL

XV CENTURY

[Carved and Polychromed Wood Statuette]

158. STANDING FIGURE OF A ROYAL PERSONAGE, PROBABLY CHARLEMAGNE

Wearing a crown, his long hair and beard falling loosely over his shoulders. Around his neck is a tippet; the long tunic has flaring wide three-quarter sleeves revealing under-sleeves with a row of buttons nearly to the elbow. With both hands he clasps the quillons of his sword, around which is twisted the sword belt. At his right side hangs a dagger with lion-headed hilt. His legs are enclosed in interlaced gaiters. *Height,* 51 *inches*

120-

Exhibited at the Burlington Fine Arts Club, July, 1928

[See illustration]

[Number 158]

RHENISH SCHOOL

Circa 1500

[Sculptured Limewood Statuette]

159. ST. BARBARA

Standing figure of the saint in flowing draperies and veil over her head, holding a tower in her right hand and supporting it with her left.

Height, 38¾ *inches*

160. HEAVY BRONZE MORTAR *Spanish, dated* 1712

Wrought in Flemish-Gothic style, the sides decorated with vertical serrated ribs and two mascaron handles. Below the rim runs a band of inscription, as follows: FRANCO MIR FECIT JUAN REULL ADROGER Y CANDELER 1712. *Heights,* 12 *inches; diameter,* 16½ *inches*

161. ISPAHAN DAMASCENED SILVERED COPPER CAULDRON

Persian, XVI Century

Low circular vessel with hinged cover having loose swivel handle; elaborately engraved with concentric bands, medallions, and panels of flowers, animals, and inscriptions. Rare.

Height, 11 *inches; diameter,* 14½ *inches*

162. RARE FRISIAN WALL CLOCK

W. D. Bisser, Wessaune: XVIII Century

Of architectural form, in gilded bronze and brass, the pediment embellished with a coat-of-arms and allegorical figures. Mounted on carved walnut cartouche-shaped bracket. Complete with weights and pendulums, and the very fine movement striking the hours on a double bell dome surmounted by a figure of Atlas.

Height, 34 *inches; width,* 12½ *inches*

[END OF SECOND SESSION]

Third and Last Session

Friday, December 9, 1932, at 8:15 p.m.

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Catalogue Numbers 163 to 269 Inclusive

CHINESE PORCELAINS AND POTTERY

163. Famille Verte Brush Jar *K'ang-hsi*
Decorated in three-color technique with peonies and flying creatures in panels on siliceous soft white glaze. Has stand. *Height,* 4¾ *inches*

164. Cucumber Green Jardinière *Ming*
Shallow circular bowl decorated with raised small bosses, and glazed cucumber green, the interior yellow.
Height, 3¼ *inches; diameter,* 7¾ *inches*

165. Cucumber Green Jardinière *Ming*
Similar to the preceding. *Height,* 3¼ *inches; diameter,* 7¾ *inches*

166. Aubergine Bottle *K'ang-hsi*
Bulbous, with slightly flaring lip; invested with rich deep aubergine glaze of mirror-like quality. Wood stand. *Height,* 5¾ *inches*

[See illustration opposite following page]

167. Aubergine Coupe *K'ang-hsi*
Shallow, with convex sides, modeled with two lion masks in relief. Coated with streaked amethyst purple glaze. Wood stand.
Diameter, 4½ *inches; height,* 2⅝ *inches*

[See illustration opposite following page]

168. Bronze-mounted Famille Verte Vase *K'ang-hsi*
Inverted pear shape; decorated in overglaze colors with chrysanthemums and undulating leafy vines on brilliant white ground. Neck augmented with gilded bronze flaring lip. *Height,* 10¼ *inches*

169. TURQUOISE GLAZED JARDINIÈRE *Ming*
Circular tub-shaped vessel decorated with raised bosses and grotesque masks, and coated with splashed turquoise blue glaze.
Height, 4 inches; diameter, 8½ inches

170. TURQUOISE GLAZED JARDINIÈRE *Ming*
Similar in shape to the preceding.
Height, 4 inches; diameter, 8½ inches

171. PAIR BLUE AND WHITE POTICHES WITH COVERS *K'ang-hsi*
Ovoid; decoration in cobalt of peony medallions and bands of sceptre heads on brilliant white ground. One cracked. *Height, 15½ inches*

172. TURQUOISE GLAZED STATUETTE *Ming*
Enthroned figure of Kung Foutze, his voluminous robes glazed turquoise blue, the hands and head unglazed. Rare. *Height, 14½ inches*

173. KUANG YAO VASE *Ming*
Inverted pear shape; of brown stoneware, invested with a beautiful mottled and streaked blood red and buff-colored glaze.
Height, 11½ inches

174. KUANG YAO VASE *Ming*
Slightly tapered cylindrical body, collared small neck; stippled grayish black glaze giving the appearance of snakeskin. *Height, 11½ inches*

175. PEONY DECORATED BOWL *Ming*
Body of brown stoneware decorated with detached sprigs of peonies and leaves in raised slip filled in with turquoise and ivory glaze against a background of deep aubergine. Interior coated with finely crackled turquoise glaze. Has stand. *Height, 3¾ inches; diameter, 7 inches*

[See illustration]

176. PAIR POLYCHROMED KYLIN STATUETTES *K'ang-hsi*
Well modeled guardian lions, one with sacred jewel, the other with young *kylin;* a flaming torch rises from the back of each. Glazed green, aubergine, and yellow. Chipped, but rare. *Height, 7½ inches*

[See illustration]

[Numbers 166–179]

177. PAIR POLYCHROMED KYLIN STATUETTES *K'ang-hsi*
Ferocious lions seated on their haunches, one with the sacred jewel, the other with young *kylin,* a flaming torch rising from the back of each. On molded and perforated oblong base; beautifully glazed in turquoise, aubergine, and yellow. One repaired. Rare.
Height, 8½ *inches*

90-

178. PAIR POLYCHROMED KYLIN STATUETTES *K'ang-hsi*
Male and female *kylin* seated on their haunches, one with a sacred jewel, the other with a young *kylin,* bearing flaming torches rising from their backs. Glazed green, yellow, and aubergine. Chipped.
Height, 8¾ *inches*

60-

179. POLYCHROMED POTTERY ANIMAL STATUETTE *Wei*
Hump-shouldered ox wearing trappings, enriched with bright red and blue polychrome, and well preserved. Very rare.
Height, 7 *inches; length,* 7¾ *inches*

[See illustration on preceding page]

350-

180. GLAZED POTTERY VASE *Han*
Bronze-form baluster vase of brown stoneware with 'turned' or laterally ribbed body, the shoulder decorated with raised lion-mask and ring ornament; the streaked and mottled greenish-brown glaze partly coated with a soft pink and yellow iridescence.
Height, 15½ *inches; diameter,* 11 *inches*

45-

181. FINE DECORATED BALUSTER VASE *Ch'ien-lung*
Inverted pear shape, with short neck and slightly flaring base; decoration of large and small detached peony and prunus blossoms and plums, in rose on a green ground diapered with cloud arabesques in black. Carved teakwood cover and stand. A handsome Ming style vase.
Height, 15 *inches*

85-

PERSIAN AND INDO-PERSIAN MINIATURES AND MANUSCRIPT FRAGMENTS

182. PERSIAN MINIATURE *Timurid School, XV Century*
Representing a battle scene, a young man felling an opponent with his sword. In colors and gilt. Framed.

10-

183. PERSIAN MINIATURE *School of Behzad, Early XVI Century*
Representing a group of six personages under a tree. With calligraphic inscriptions. In colors and gilt. Framed.

12

184. INDO-PERSIAN MINIATURE *XVII Century*
Portrait of a Mongol Emperor, wearing a lavender costume with sword and striped turban. Framed.

20-

185. RAJPUT MINIATURE *Jaipur, XVIII Century*
Figure of a man with animal skin over his shoulders, and holding a bowl of flowers suspended by a ribbon. In colors with gilt and floral borders. Framed.

12

186. INDO-PERSIAN MINIATURE *Circa* 1650
School of Shah Jehan; representing a courtier of his time. In colors and gilt, with floral border. Framed.

30-

187. PERSIAN ILLUMINATED MINIATURE
School of Bihzad, Early XVI Century
Representing the Court of Solomon, illuminated in colors and gold. Inscribed as a presentation to Shah Abbass, and dated 1014 A.H. Framed; perforated. *Height,* 14 *inches; width,* 16½ *inches*

70-

[See illustration opposite following page]

188. RAJPUT MINIATURE *Late XVII Century*
Yogi seated before a hermitage, in front of him are four women and a child with gifts. In natural colors and gilt, with painted borders. Framed.
25
[See illustration]

189. PERSIAN MINIATURE *Timurid School, XV Century*
Representing figures on elephants approaching a throned figure. In colors. Framed.
25

190. PERSIAN MINIATURE *XVII Century*
Representing Rustam capturing his famous horse. A leaf from The Shah Namah. Framed.
30
[See illustration]

191. PERSIAN MINIATURE *Timurid School, XV Century*
Representing a love scene on a balcony, in bright colors and gilt. Calligraphy at top and bottom. Framed.
25

192. TWO PERSIAN MINIATURES *XV Century*
One a famous scene from Bidpai, the other of the Timurid School of a group of six personages conversing with a king. In gilt and colors. Framed.
30

193. TWO PERSIAN MINIATURES *School of Behzad, Early XVI Century*
One a scene from the Nizami with seven personages seated under a tree, inscription above; the other a scene of welcome in particularly bright colors. Framed.
25

194. INDIAN MINIATURE *Early XVIII Century*
Zenana scene: girls bearing gifts, approaching a woman of rank. In brilliant colors; with gilt and leaf scroll border. Framed.
30

195. MOGUL DRAWING *Mirza Ghyás Bey, circa* 1640
Portrait of a horseman. In pastel tones and outlined in black and gray. Inscription. Framed.
25

196. TWO PERSIAN MINIATURES *School of Behzad, Early XVI Century*
One with lovers conversing from a tower, the other the discovery of Shirim bathing, by Khusan. In colors and gold, with inscriptions. Framed.
25

[Number 187]

[Number 188] [Number 190]

197. EIGHT MANUSCRIPT FRAGMENTS

Egyptian and Persian, VIII-XVI Centuries

Pages of calligraphy in Cufic, Mahgrebi, and Naskhi style, including a finely gilded large page from the Koran with a chapter heading in gold. [Lot.]

198. LEAF FROM A PERSIAN MANUSCRIPT

School of Behzad, Early XVI Century

Figures in brilliant colors on gilt background. Calligraphy at top and bottom. Framed.

199. LEAF FROM A PERSIAN MANUSCRIPT

School of Behzad, Early XVI Century

Companion to the preceding.

TWELVE MINIATURE SCULPTURES BY LOUIS ROSENTHAL, A.S.S.

THE following group of twelve miniatures, eight in bronze and four in solid gold, are remarkable not only for their diminutive size and the delicacy of their execution, but also for the fact that they have in every case been hollow-cast in one piece.

200. BRONZE MINIATURE SCULPTURE

Louis Rosenthal, American: Contemporary

SPIRIT OF JEST. A baby faun sitting on a goat; green patina. Wood plinth. *Height, 1¾ inches*

201. BRONZE MINIATURE SCULPTURE

Louis Rosenthal, American: Contemporary

PIETÀ. Rich green patina. Black marble plinth. *Height, 2⅜ inches*

202. TWO BRONZE MINIATURE SCULPTURES

Louis Rosenthal, American: Contemporary

INVOCATION and THE BLIND BACCHANTE. Both on circular wood plinths. Each is one of an edition of twelve figurines in bronze and one in gold. *Heights, 2½ and 2¾ inches*

[See illustration]

[Numbers 202–207 and 234]

203. Two Bronze Miniature Sculptures

Louis Rosenthal, American: Contemporary

.160- Bacchante and Spirit of the air. On circular black wood plinth. Each is one of an edition of twelve figurines in bronze and one in gold.

Heights, 1¼ *and* 2⅝ *inches*

204. Gold Miniature Sculpture

Louis Rosenthal, American: Contemporary

300- The deluge. Oval wood plinth. Heavy gold piece.

Height, 3¼ *inches*

205. Gold Miniature Sculpture

Louis Rosenthal, American: Contemporary

270- The combat. Two warriors on horses, in deadly combat. Rectangular wood plinth. 'First' edition, the only one in gold. *Height,* 2 *inches*

[See illustration on preceding page]

206. Gold Miniature Sculpture

Louis Rosenthal, American: Contemporary

350- Nessus and dejanira. Wood plinth. Limited to one 'first' edition in gold and twelve in bronze. *Height,* 3 *inches*

[See illustration on preceding page]

207. Gold Miniature Sculpture

Louis Rosenthal, American: Contemporary

275- The vigor of youth. Black marble plinth. Limited to one 'first' edition in gold, and twelve in bronze. *Height,* 2¾ *inches*

[See illustration on preceding page]

208. Bronze Miniature Sculpture

Louis Rosenthal, American: Contemporary

40- Spirit of grief. Green patina. Black marble plinth. One of an edition of twelve figurines in bronze and one in gold.

Height, 1¾ *inches*

208a. Bronze Miniature Sculpture

Louis Rosenhtal, American: Contemporary

70/ Spirit of revelry. Rectangular wood plinth. One of an edition of twelve bronze figurines and one in gold. *Height,* 3⅛ *inches*

EUROPEAN AND ORIENTAL ANTIQUITIES
MARBLE, BRONZE, AND WOOD SCULPTURES

209. CARVED SMOKE AGATE COUPE *Ch'ien-lung*
Small circular wine cup in cloudy transparent agate with carved elephantine handle. *Diameter, 3 inches*

210. CARVED WHITE JADE BOX *Ch'ien-lung*
In two parts. Carved in relief with peony branch and flying bat in beautiful translucent white jade. Wood stand. *Width, 2½ inches*

211. CARVED AGATE FLOWER HOLDER *Ch'ien-lung*
Carved as a hollow tree trunk, with branches, prunus blossoms, and birds in relief. In cloudy greenish-gray agate deepening in part to amber brown. Wood stand. *Height, 8½ inches*

212. PEKING ENAMEL SWEETMEAT BOX *Ch'ien-lung*
Chrysanthemum-shaped shallow box and cover, painted with lotus and peony blossoms and leaf arabesques in colors of the *famille rose* on imperial yellow ground. Fine quality.
Height, 3 inches; diameter, 6½ inches

213. SAPPHIRE BLUE GLASS BOTTLE *Ch'ien-lung*
Spherical, with tall cylindrical neck and slightly raised foot; beautiful color. *Height, 10¼ inches*

214. PAIR AMETHYST GLASS DISHES *Ch'ien-lung*
Chrysanthemum pattern fluted deep dish of beautiful color.
Diameter, 12¼ inches

215. RARE SILVER COVERED BOWL AND LADLE *T'ang*
Spherical bowl with bands of reeding below the rim and underneath, and on the cover. Largely coated with mirror black patina, and with patches of bright green corrosion which penetrates to the inside in places. The ladle with half spherical bowl, partly disintegrated, and tapering handle; largely covered with similar bright green encrustation. [Lot.] *Diameter of bowl, 4¾ inches*
Length of ladle, 6¾ inches

Loan Exhibition of Chinese Art, Detroit Institute of Fine Arts, 1929; see Handbook, fig. 59

[NUMBER 216]

216. RARE AND IMPORTANT GOTHIC SILVER AQUAMANILE

Venetian, XII-XIV Century

Formed as a standing lion of archaic character, its tail curved up and backward to rest on the loop handle which runs laterally from the head to the rump of the animal. An opening at the top of the head is covered with a hinged lid with ringed thumb piece, and a cylindrical spout protrudes from the mouth.

3 r 5 -

Height, 9¼ *inches; length,* 11½ *inches*

Note: The opinion of two authorities on Gothic art is recorded in an accompanying letter by Professor F. Matsch of the State Art Museum, Vienna, wherein he states: "Regarding the aquamanile, I can give you the following information . . . [it] has been carefully examined by Dr. Figdor and Count Wilczek, years ago. Both of these gentlemen declared it was genuine, and up to the time, unique of its type . . . belonging to the XII-XIV century. . . . All bronze aquamanilia of this period were made in 'bronze-guss', while your aquamanile in silver is hand made. A second one of this type is not known."

[See illustration]

217. JEWELED AND GILDED BRONZE INCENSE BURNER

Siamese, XVIII Century

Formed as a richly caparisoned sacred elephant surmounted by a Buddhistic deity seated with legs crossed and hands clasped, on a lotus throne. Studded with small pearls and semi-precious stones, a few of which are missing. Richly chiseled.

50 — *Height, 8½ inches; length, 6¼ inches*

Collection of Fritz von Garns, Frankfort

218. UNIQUE DATED CEREMONIAL BRONZE SWORD *Han*

The blade double-edged and cast from bronze; thirty-two inches in length and one and a half in width. The sword guard is of glass with vitrified surface. On the blade is clearly seen an inscription composed of incised characters; the blade is covered with a bright green and earthen brown encrustation caused by corrosion while buried in the soil. Mounted in a glass and teakwood case.

100 — *Note:* Following is an excerpt from a statement by Dr. Chao Ming Chen, M.A.: "This sword, as is proved by a well-authenticated inscription on its blade, was made during the first year of Yuan Feng in the ninth month and on the tenth day of the Wu Ti, Han dynasty (110 B.C.) by order of Ting Nan Chang Chung, the general who pacified the Nan Yúeh (Southern Yúeh), Yang Pu." The rarity of this sword is enhanced by the use of glass in the hilt. It is quite possibly the only specimen now in existence.

Accompanied by a certificate of authenticity by Dr. Berthold Laufer of the Field Museum of Natural History, Chicago.

219. GILDED BRONZE HEAD OF BUDDHA *Siamese, XVII Century*

Wearing elaborate 'jeweled' headdress; retaining a large amount of
400 — original gilding. Surmounting polished black marble plinth. Found at Ayuthya. *Height, 10¼ inches*

220. SMALL BRONZE HEAD OF BUDDHA *Siamese, XIII Century*
Interesting early Buddha in heavy bronze, found at Changmai, with dark green patina showing traces of gilding. Surmounting square plinth of polished black marble. *Height, 6¾ inches*

180 -

[See illustration]

221. SMALL GILDED BRONZE BUDDHISTIC FIGURE *Sung*
Buddhistic deity, enthroned; square base with engraved inscription. *Height, 8½ inches*

40 -

[See illustration]

222. IMPORTANT BRONZE SACRIFICIAL BOWL *Chou*
Two-handled bowl of silver-bronze, the rare grayish green patina clouded with the prized blue; the sides vertically ribbed. Below the rim and around the raised foot run bands of symbols in low relief; the two handles are elephantine in form.

290 -

Height, 5¾ inches; diameter, 7¼ inches

Note: This bronze bowl is of the Chou dynasty, 1122-225 B.C., and is said to have been excavated after the discovery of the well-known example in the Emperor Ch'ien-lung Collection at Mukden, which is illustrated by Dr. E. A. Voretzsch in *Altchinesische Bronzen,* pl. 22, and which has for two centuries occupied a unique position among early Chinese bronzes. The present bowl is thought by some to equal if not to excel in quality the above-mentioned specimen.

[See illustration]

223. RARE GHANDARAN SCULPTURED STONE BAS-RELIEF *II-III Century*
Fragment representing at either side a scene from the life of Buddha: Buddha as a child between Indra and Maya, with a halo, fulfilling the miracle of the seven steps; and the birth of Buddha. In the latter scene Maya, his mother, is depicted reaching up into the branches of an agoka tree; Buddha, with a halo, emerges from her right hip and is received by Indra, who is characterized by his diadem. On the other side are the attendants of the queen, and, above, an adoring deity. *Height, 8½ inches; length, 13½ inches*

50 -

Accompanied by a certificate on the back of a photograph of the piece, by Dr. Alfred Salmony of the East Asiatic Museum, Cologne, Germany.

[See illustration]

[Numbers 220–223]

224. Bronze Triangular Inkwell

By Andrea Briosco (Il Riccio), Paduan: 1470-1532

Supported on three animalistic legs, above which rise voluted acanthus scrolls. The three sides are chiseled with a satyr mask in a strapwork cartouche in low relief. Cover decorated with a trefoil of radiating acanthus leaves and surmounted by a gilded figurine of Cupid attributed to Sassovino. *Height, 6¼ inches; width, 5 inches*

150-

Note: A somewhat similar inkstand by Il Riccio in the H. C. Frick Collection is illustrated in Dr. Wilhelm von Bode, *Die Italienschen Bronzestatuetten der Renaissance,* p. 59.

225. Bronze Group: Centaur Combating a Lion

Attributed to Giovanni di Bertoldo, Florentine: 1410-1491

Vigorously modeled animated group representing a centaur holding a club in his upraised right hand in the act of striking a lion which has embedded his teeth and claws in the fore part of the centaur's body. Rich dark patina. *Height, 19 inches; width, 15½ inches*

190-

Note: Compare with a variant of this subject in the Foulc Collection, Paris, illustrated in Dr. Wilhelm von Bode, *Die Italienschen Bronzestatuetten der Renaissance,* p. 9.

IMPORTANT JEWELED GOLD CROWN AND OTHER TREASURE OF THE T'ANG AND SUNG DYNASTIES EUROPEAN AND ORIENTAL ANTIQUITIES

226. Important and Unique Jeweled Gold Crown Set with Pearls and Rubies *Sung*

The crown is actually a frontlet, in shape approximating a quarter sphere, and when worn covers the entire forehead. The basic framework is composed of thin strips of iron, originally protected, apparently, with black lacquer. Upon this framework are imposed twenty-eight separate ornaments of soft red gold, of delicate filigree construction. These gold ornaments are jeweled with twenty-eight pearls, most of which are partially disintegrated, thirty-seven uncut rubies, and two cat's-eyes, the jewels being used chiefly as the hearts of flowers. Around the lower band of the framework are five phoenixes averaging 7.7 centimeters in length. From the beak of each phoenix hangs a double pearl pendant. These birds are finished elaborately on the under side and are attached to a hook by means of a small socket; on the tail of each is another socket into which a floral spray is inserted. Above the central phoenix is a device set with a large pearl which resembles the Buddhistic *Cintamani.* This conceals a socket which

4500-

[Description concluded on second page following]

[Number 226]

supports two horizontally disposed floral sprays about 10 centimeters in length, each carrying a small bird among the foliage. On either side of the central pearl ornament is a small phoenix with a jeweled head, and farther to the sides are two large winged insects. At the extreme outer edges are two floral sprays with scorpions, and flanking the large central phoenix are large floral groups, each containing what resembles a cat-tail and a flying crane. Standing freely above these other elements which are attached fairly closely to the framework and practically cover it are two floral sprays growing from a twig, each with a small butterfly. Most of these ornaments are affixed to delicate springs in such a way that a lively effect would be imparted to the whole by the least motion of the head of the wearer. At each corner is a jeweled filigree floral panel and double loops of gold wire for the attachment of a ribbon or band to circle the head and hold the crown in place.

Note: The foregoing description of this crown is taken from a monograph written by Dr. Benjamin March, Curator of Asiatic Art in the Detroit Institute of Fine Arts, in which he states further: "The piece, as far as present knowledge goes, is unique. It is almost entirely lacking in ornament of a Buddhistic character, and is rather too preciously wrought to have adorned an image. It is far more likely to have been made for a woman . . . that that woman was an empress, the five large phoenixes seem to indicate . . . We find more or less elaborate headdresses worn in paintings from Tun Huang, in Sung and Yuan pictures, and in the Ming period. The Manchu styles are definite and vary so materially from the older Chinese that we feel safe in ruling out the Ch'ing dynasty. . . . Stylistically, then, it might not be unreasonable to assign this crown to any period from T'ang to Ming . . . By analogy, I would say that the crown is Sung, for the rendering of these manifestations of nature is in keeping with what we know of Sung art. . . . It is unique as an original entire structure, and its delicacy seems almost fabulous to modern workers."

Accompanied by a certificate by Dr. Osvald Sirén.

Loan Exhibition of Chinese Art, Detroit Museum of Arts, 1929; see museum handbook, fig. 62

[See illustration on preceding page]

227. Rare Gold Diadem of an Empress or Court Lady *T'ang*

Solid gold band one inch in depth and twelve inches in length, engraved with a series of lozenges enclosing quatrefoil motive on a matted ground. At the centre is a large single flower with radiating petals, probably a peony, conventionalized; each end terminates in a fabulous animal with flowing manes, horns, hoofs, and bodies of flame. A series of small loops or eyelets around the inner rim, probably to hold lining of silk or velvet.

170-

Accompanied by a certificate by Dr. Berthold Laufer of the Field Museum of Natural History, Chicago.

Exhibited at the Prussian Academy of Art, Berlin, 1929

[See illustration]

[Numbers 227–232]

228. Pair Gold Filigree Phoenix Ornaments *T'ang*

Exquisitely wrought in the form of a phoenix, a mythical Chinese flying creature having attributes of the peacock and the pheasant and to which are attributed supernatural powers. The delicately pierced wings and tail feathers are wrought in filigree and on the under side of each is a socket by which the ornaments are attached to a headdress.

Length, 1 7/8 *inches*

140-

Accompanied by a certificate by Dr. Berthold Laufer of the Field Museum of Natural History, Chicago.

Exhibited at the Prussian Academy of Art, Berlin, 1929

[See illustration on preceding page]

229. Rare Gold Circular Box *T'ang*

In two equal parts. Decorated on both sides with two galloping animals somewhat resembling horses, entwined among voluted peony vines which encircle medallions enclosing a winged creature resembling a bat. The decoration is executed in such a manner as to appear in relief upon a stippled or matted ground. Around the rim runs a circle of small medallions representing flowers linked by a band of silver. *Height,* 1 1/8 *inches; diameter,* 3 *inches*

180-

Accompanied by a certificate by Dr. Berthold Laufer of the Field Museum of Natural History, Chicago.

Exhibited at the Prussian Academy of Art, Berlin, 1929

[See illustration on preceding page]

230. Very Rare Small Gold Figure of Buddha

Siamese, Probably XII Century

Solid gold seated figure with hands clasped and wearing spiked crown, surmounting lotus throne of wrought silver with slate gray patina.

Height, 3 1/2 *inches*

150-

Note: Solid gold figurines of Buddha seldom leave Siam.

[See illustration on preceding page]

231. Small Gold Figure of Buddha *Siamese, Probably XV Century*

Standing Buddha with flowing robes, attenuated finger nails, and pointed crown, surmounting wrought silver plinth with slate gray patina. *Height,* 7 1/4 *inches*

250-

[See illustration on preceding page]

232. Gold Small Figure of Buddha *Siamese, Probably XVI Century*

Seated Buddha wearing pointed crown surmounting three-tiered lotus throne. *Height,* 4 1/8 *inches*

100-

[See illustration on preceding page]

233. JEWELED AND ENAMEL GOLD RING *Italian, XVI-XVII Century*
Set with an emerald, small crushed diamonds, and rubies, in a setting of silver and gold enriched with enamels. In the style of Cellini.

234. GOLD RING INSET WITH ANTIQUE CARNELIAN CAMEO
Italian, Probably XVII Century
Carved with a profile head of an ancient in relief in plain gold setting. Very rare.

[See illustration opposite page 78]

235. GOLD RING AND BROOCH, INSET WITH CARNELIAN INTAGLIOS
Italian, Probably XVIII Century
Plain gold band; oval carnelian intaglio-carved in Greek style; on swivel mount, and large oval intaglio of reclining nymph. [Lot.]

236. SMALL BRONZE BODHISATTVA STATUETTE *Tibetan, XVIII Century*
Female figure, richly adorned, seated on lotus throne.
Height, 4¼ inches

237. BRONZE ANIMALISTIC STATUETTE *Greek, IV-III Century*
Fabulous winged animal with horns and flowing mane, represented *passant;* mounted on yellow marble plinth.
Height, 4½ inches; width, 4½ inches

238. BRONZE FIGURE OF BUDDHA *Sung*
Seated in traditional pose on the lotus throne. Lustrous black patina and some traces of gilding. *Height, 13½ inches*

239. CARVED SLATE ANIMALISTIC SEAL *Sung*
Carved as a fabulous lion, surmounting large square with worn under-surface. Bears traces of gold lacquer or varnish. *Width, 9 inches*

240. SMALL ENGRAVED BRASS GLOBE ON TRIPOD
Persian, XVIII Century
Engraved with inscription and various symbols. *Height, 8½ inches*

241. CAMBODIAN CARVED STONE HEAD *XVI Century*
Shaven head with plaited hair and gleeful countenance. Fragment of a statue carved in hard gray stone. *Height, 9 inches*

242. STONE HEAD OF BUDDHA *Siamese, XIII Century*
Head from a statue in buff limestone, the top flattened and presumably having borne a crown when in original position. *Height,* 10½ *inches*

25-

243. AUBERGINE BEAKER-FORM VASE *Ch'ien-lung*
Bronze-form flaring beaker invested with a deepening aubergine glaze, the rim and foot white. *Height,* 10 *inches*

30-

244. PAIR BRONZE KYLINS *Ming*
Ferocious guardian lions, ruggedly modeled, in combative attitude. Good patina. *Length,* 8½ *inches*

50-

245. TWO AMETHYST-PURPLE CIRCULAR GLASS DISHES *Ch'ien-lung*
Chrysanthemum-shaped fluted dish with deep *cavetto.* In two patterns. Beautiful color. *Diameters,* 11 *and* 13 *inches*

25-

246. CUCUMBER GREEN JARDINIÈRE *Ming*
Tub-shaped, with knopped exterior; interior glazed yellow. *Diameter,* 8 *inches*

15-

247. TURQUOISE GLAZED JARDINIÈRE *Ming*
Low circular bowl with knopped exterior. Beautiful turquoise blue glaze. *Diameter,* 8 *inches*

70-

248. YELLOW AND GREEN GLAZED STATUETTE *Sung*
Seated Buddhistic deity; to hold burning incense. *Height,* 6¼ *inches*

25-

249. VIOLET-BLUE AND TURQUOISE SMALL COUPE *K'ang-hsi*
Small bowl centred with a raised boss. Beautiful blue and turquoise glaze. Originally contained a floral ornament. *Diameter,* 3½ *inches*

15
22

250. GILDED BRONZE AND SILVER TABLE ALARM CLOCK
P. Lantz, German, circa 1690

Small octagonal table clock, the gilded bronze case richly engraved; the base, which contains the alarm, is hinged revealing the movement which bears the maker's name. Dial partly of silver. Rare.
Height, 3 *inches; diameter,* 3¼ *inches*

251. PAIR BRONZE STATUETTES OF HORSES *After Leonardo da Vinci*

Rearing horses surmounting mottled green marble oblong plinths. Nicely patinated. *Height,* 10 *inches; length,* 10 *inches*

252. BRONZE TORSO *After the Antique*

Torso of Aphrodite; replica of a well known Greek original. Nicely patinated and surmounting black wood plinth.
Height with plinth, 20½ *inches*

253. BRONZE STATUETTE *After the Antique*

Dionysus, after the well-known Pompeian original. Lustrous black patina. *Height,* 24 *inches*

254. SCULPTURED MARBLE PORTRAIT BUST OF AGRIPPINA
Roman, II Century A.D.

The wife of Germanicus and mother of Caligula is shown with head turned to left; her hair is dressed in waves and heavily plaited and coiled at the back. Her shoulders and bosom are covered with folded draperies. Carved in white and agate-veined yellowish marble. The corrosion found on excavated sculpture has been removed from the face and neck, leaving the hair and remainder in untouched condition. In two sections. On round socle. *Height,* 29 *inches*

Note: The identity of the subject is established by comparing this bust with the green porphyry head of Agrippina in the Collection of Sir Cecil Harcourt Smith; also by comparison with coins struck off by Caligula in memory of his mother.

255. SCULPTURED CAEN STONE CROWNED MADONNA AND CHILD
French: Contemporary

Standing figure of a beautiful Madonna in flowing draperies, crowned, holding the Christ Child on her left arm, a bunch of grapes in her right hand. *Height,* 46½ *inches*

Note: This beautiful contemporary sculpture in cream-colored Caen stone is said to embody the combined characteristics of the five best known Gothic Madonnas of the Ile de France School.

GRAECO-ROMAN

[Sculptured Pentelic Marble Statue]

256. FRAGMENTARY FIGURE OF ARTEMIS

One of the great divinities of the Greeks, occupying a position equal to that of Diana in her power to influence the lives of people and animals, and as goddess of the chase; referred to in Greek mythology as the sister and companion of Apollo. Draped striding figure of a woman with sandaled feet. Head and arms missing. Surmounting octagonal plinth. *Height,* 4 *feet* 8 *inches*

Note: Up to the present, the date of this statue has not been definitely determined by research. The marble has been analyzed and found to be Greek Pentelic, identical with the Pentelic marble of the sculptures of the Parthenon. This sculpture was excavated in the south of Spain on the site of an early Roman settlement where several prosperous Roman colonies once existed. It was purchased at the time of excavation by the sculptor George Gray Barnard, who always considered it to be of Greek origin. An important antique sculpture for a museum.

Collection of George Gray Barnard

[See illustration]

[Number 256]

257. PAINTING ON SILK *Yuan*
Tzli-H'sei. Exotic bird perched on a prunus branch, sketched in black. Signed and bearing Academy seal. Framed.
Height, 9½ *inches; width,* 8 *inches*

258. PAINTING ON SILK *Sung*
Depicting Wha-tzu mounted on a Mongolian horse, accompanied by a falcon. Framed. *Height,* 7½ *inches; length,* 8 *inches*

259. PAINTING OF BUDDHA AND CELESTIAL BEINGS *Sung*
Buddha seated on lotus throne surrounded by figures of minor deities and the Immortals. Painted in colors and bordered with Kos'su tapestry. *Height,* 42 *inches; width,* 28 *inches*

260. CHASED SILVER PROCESSIONAL LANTERN *Italian, XVII Century*
Church pole lantern, handsomely chased, surmounting crimson silk-covered pole with tasseled cord. *Height, about* 5 *feet* 2 *inches*

261. LOUIS XV BOULLE INLAID BRASS AND TORTOISE SHELL CLOCK MOUNTED IN BRONZE DORÉ *J. Ph. Gosselin, Paris: XVIII Century*
Cartouche-shaped clock, richly inlaid with floral arabesques in brass and tortoise shell and elaborately mounted in gilded bronze, the glass front embellished with Venus riding in a sea chariot, in this medium. Top surmounted by figure of Jove. The circular dial, which is handsomely chiseled with Berain grotesques and portrait medallions, has the hour numerals in blue and white enamel. The name of the *horloger* appears below the dial and engraved on backplate of movement.
Height, 39 *inches; width,* 16½ *inches*

262. ANTIQUE SEREBEND PALACE RUG
Rose field occupied by rows of small 'Kashmir' pear motives in quiet colors. Five narrow borders of undulating vines on rose, white, and blue. Rare in this size. *Length,* 7 *feet; width,* 5 *feet* 2 *inches*

263. INDIAN SCULPTURED STONE RELIEF *Probably Kushan*
Shrine fragment in heavy granite-like stone. Carved in relief with a Bodhisattva standing in a niche and holding a wand and urn. Has ebony-like polished surface. *Height,* 18 *inches; width,* 8½ *inches*

264. RARE IRIDESCENT POTTERY VASE *Han*
Pear-shaped, with flaring short neck; decorated in relief with *kylin* masks, chimera, and animal forms. Buff-colored earthern ware, which has developed a pearly iridescence.
Height, 24 *inches; diameter,* 17 *inches*

340 -

265. CARVED AND GILDED HEAD OF BUDDHA *Kama Kuru*
Illustrating the close affinity of Chinese and Japanese art at this period; with traces of original gilding. *Height,* 16½ *inches*

85 -

266. IRON HEAD OF BUDDHA *Han*
Excavated head of temple Buddha, the top of the head and the ears pierced. Repaired. *Height,* 11 *inches*

70 -

267. GHANDARAN SCULPTURED STONE RELIEF *II-III Century*
Frieze fragment, probably illustrating a scene from the life of Buddha.
Height, 10½ *inches; width,* 7 *inches*

30 -

268. GHANDARAN SCULPTURED STONE RELIEF *II-III Century*
Pilaster carved with a series of small figures superimposed. Shrine fragment. *Height,* 19½ *inches; width,* 2 *inches*

20 -

269. GLAZED POTTERY AMPHORA *T'ang*
Ovoid, with collared neck and two loop handles developing dragons' heads; a series of four *ju-i* heads around the shoulder. Uneven brown glaze leaves the foot exposed. *Height,* 18 *inches*

40 -

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